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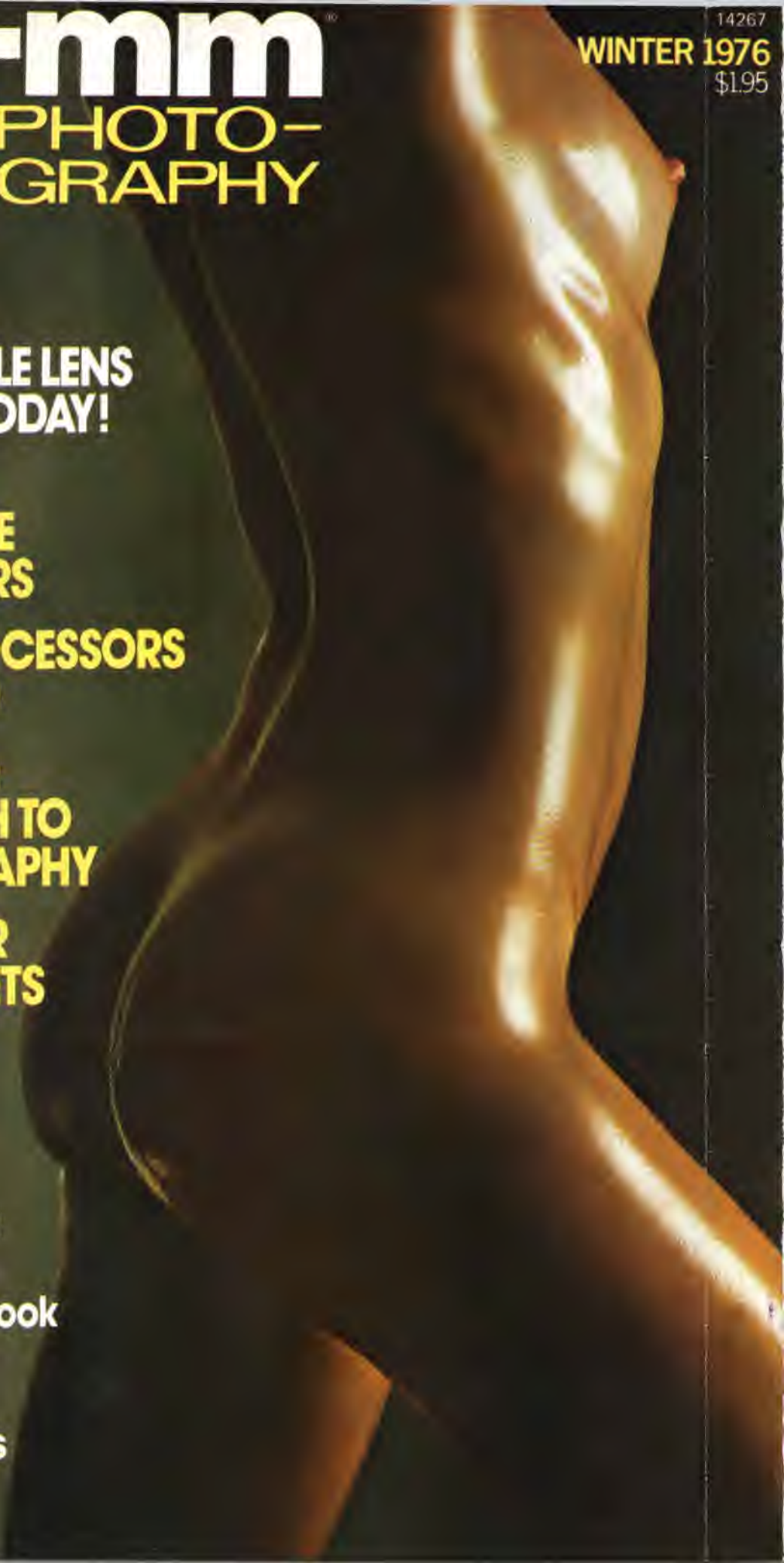
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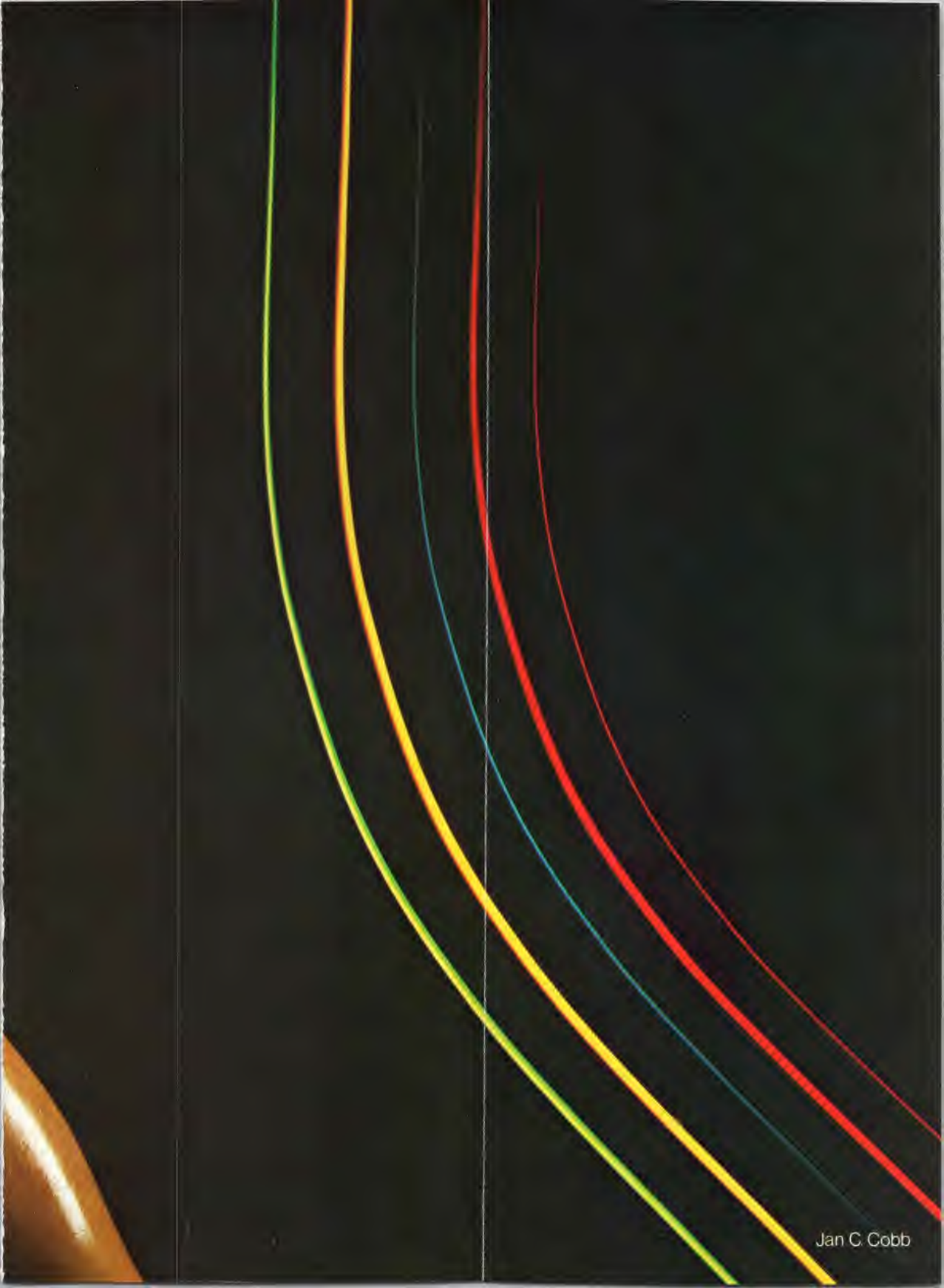
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Jan C. Cobb



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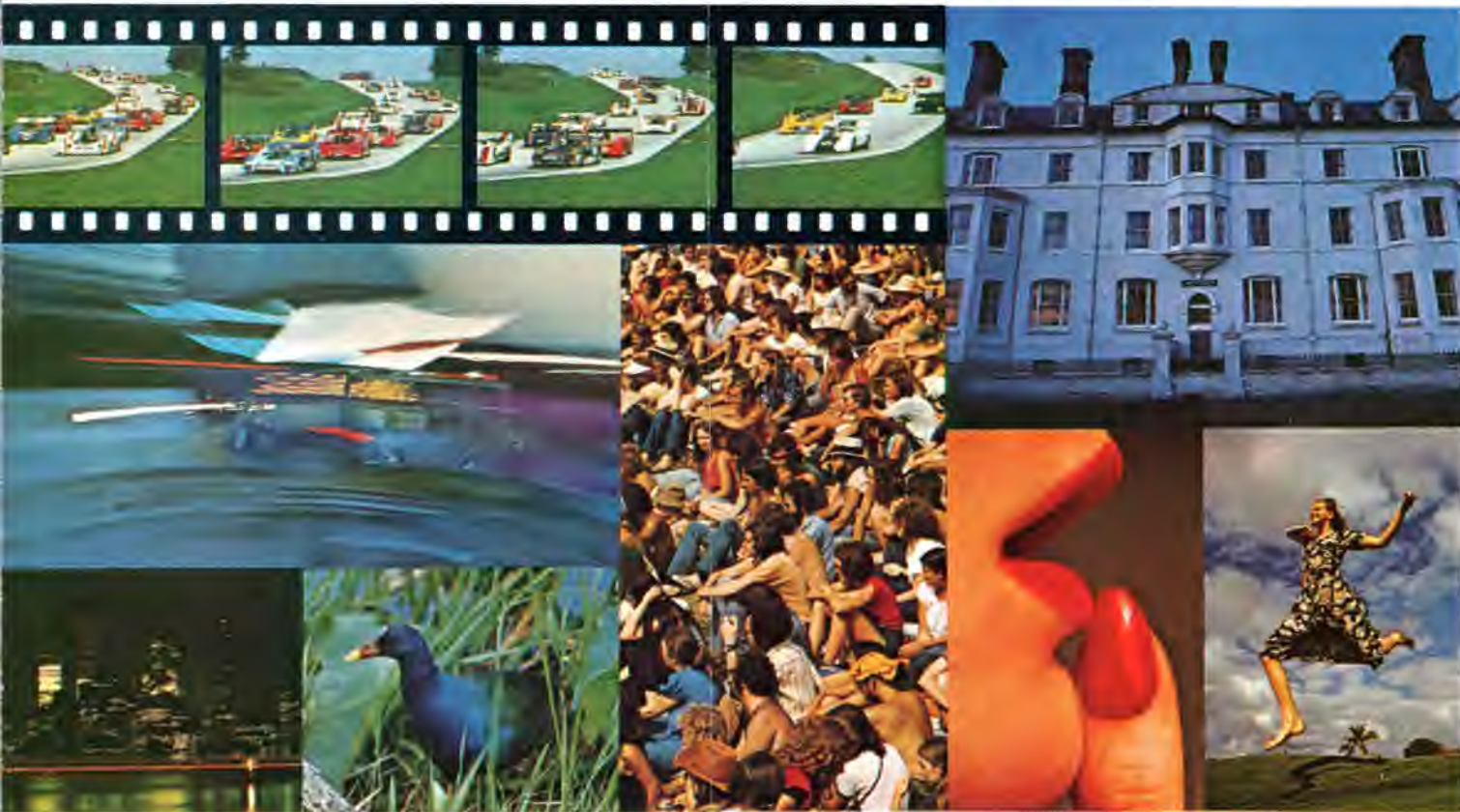
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35-mm PHOTO- GRAPHY

WINTER 1976

- 4 Photobook Sampler by *Michael Edelson*
- 14 Shooting Blind by *Louis Lanzano*
- 18 266 Wide-Angles
Directory of Wide-angle Lenses for 35-mm
- 22 Build Your Own Archival Print Dryer
by *Mike Laurance*
- 24 Esme Essay by *Nathan and Judith Farb*
- 34 Roundup: Daylight Drums by *Bob Nadler*
- 41 Sea Lions: A Color Essay by *Douglas Faulkner*
- 46 B&W Paper Primer by *Howard Harrison*
- 52 Comparison Chart: B&W Enlarging Papers
- 57 The Almost-Perfect Paper Size for 35-mm
by *Dan O'Neill*
- 58 Magnum: Image and Reality by *Harvey V. Fondiller*
- 77 A Magnum Portfolio
- 104 Igor Bakht, Master Printer by *Dorothy S. Gelatt*
- 119 Free Information Center for Photo Products
A library of useful information

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PHOTOBOOK Sampler

Mixed reviews for a mixed bag of photographic books

By MICHAEL EDELSON

EVA RUBINSTEIN, a monograph, preface by Sean Kernan, Morgan & Morgan Inc., Dobbs Ferry, N.Y., 67 plates, soft cover, \$7.95.

Since the beginning of this decade, it has become evident that a new generation of photographers is not only among us but already contributing to the image literature that is beginning to provide new reference points of criteria, values, and beneficial visual encounters. One of these is Eva Rubinstein. Her new monograph from Morgan and Morgan certifies what many have already known: Eva Rubinstein is an impressive and to-be-important photographer.

When reading her images in the monograph, one cannot escape the obvious impressions other and earlier photographers have made on her. But unlike so many whose pictures would be derivative, hers have her own quality. Case in point: I have always felt that Diane Arbus never would have existed photographically were it not for the instruction and guidance of her teacher, Lisette Model, Arbus' style and approach being so close to Model's photographs of life's unfortunates done about 40 years ago. Side-by-side comparisons vividly show that while the images are not identical, Diane Arbus is nevertheless the photographic daughter of Lisette Model.

Eva Rubinstein began to work under the wing of Sean Kernan and then studied with Lisette Model, Jim Hughes, Ken Heyman, and the late Diane Arbus. This simply is not evident and if her biography added more names or removed them all, I could not determine which was which in accuracy. Simply put, Eva Rubinstein has absorbed all that these people could give her and now gives it back, but filtered through *her* being. Most remarkable is not that she has been able to do it at all, but that this magical maturity of an artist took place in seven years! One might guess



that a singular reason for this remarkable transformation is that she came to photography as a mature person. I also would expect that her background prepared her to be artistically sensitive no matter what she happened to take up, be it camera, brush, or pen.

But these are all speculations of questionable worth. Her momentary contemplations of the world and people about her, forever fixed on film and paper, deservedly hold our attention. I know full well that Eva Rubinstein's present view of the world is not all encompassing; she is attracted to specific subjects which she treats in her own specific way. If I feel the need for harsher reality, there are more than enough photographers producing imperative images. Probably too many, at that.

Gentleness is the word and feeling that comes to mind when I wander through these pictures. Not surprisingly, her photographs of people manifest a strong human relationship at the time the shutter clicks. This sense of contact with the outside world is so strong that photographs of empty rooms are filled with people's spirits. Eva seems capable of both finding and evoking a

transmission of trust—evident trust—between the subject and herself. I remember one afternoon when we ran into each other after she had made the photograph of Pablo La Prella (plate 30). She had seen this teenager on a bus and followed him when he got off. After a long walk, she spoke to him and was able to erase all the fear and distrust that experience had taught this boy about living in New York City. No Saint Eva she, that incident, however, is a minor miracle. And when we met she was glowing with joy not unlike a kid on Christmas morning.

Many might find her images insufficiently adventuresome; frankly, I am glad to get off the photographic roller coaster once in a while. As opposed to what seems to be the taste of an ever-burgeoning crop of newer photographers, her images are straight in vision, execution, and revelation. No tricks. Just downright honesty that enables the subject to come through to the viewer with a gentle forcefulness. Some exhibit a strong sense of design, others are absolutely artless since she refuses to wear a visual straightjacket even if it were of her own design and manufacture.

The monograph not only displays her talent at dealing with a variety of subjects from nudes to children, but also in a variety of settings and countries. The reproduction is good while not overwhelming; some prints come off better than others. A muddiness here, a highlight burnt out there.

Sean Kernan's preface probably holds a key to Eva Rubinstein's photographs: "You see what is there and you bring yourself into harmony with it. (I keep thinking of the sympathetic strings on a sitar.) You find in everything that which we all recognize, whether we've seen it or not. The only appropriate verbal reaction is, '... yes.' It's like trying to analyze a haiku—one can't."

It's best to buy the book.



TELEGRAPH 3 A.M.

TELEGRAPH 3 A.M.: photographs by Richard Misrach, Cornucopia Press, Berkeley Press, unpagged, hard cover, \$17.

It is an irrefutable reflection of American society when a book about alleged social, economic, and moral "dropouts" costs \$17. No matter what the genius of visionary reproduction, the parallel is that of "haves" safely observing "have nots." Despite the threats of the "have nots" to the "haves" secure way of life, there is a wall that is quite similar to those that keep the animals in their places in a zoo so that fashionably dressed Sunday school kids can obtain their reasoned lessons in human purpose and survival of the fittest. It is not uniquely American, but the concept has flowered in the United States under the flying banner "for all."

So the Street People get their time on the national conscience, but at what price and under what circumstances? The slogan written on a Los Angeles wall: "Street People Unite! We Will Take Over Berkeley and The U.S.!" sounds like the Christian Martyrs' shouts must have as the lions fed on their limbs, to which the Roman aristocracy probably remarked: "How curiously courageous!"

And despite Richard Misrach's frequent eulogizing of the people who came to be his family, one cannot escape the thought that he used them as he obtained his grant from the establishment National Endowment for the Arts (NEA) "who helped make this project possible." If his photographic heart were truly in the right place, this book would be selling for way under \$10

since the name of the game is propaganda to convince us that these Street People are real people, not freaks in a capitalistic sideshow.

I do not know whether Misrach realizes it, but he has used these people as efficiently as the monopolistic mining magnate who sends his employees down to an unsafe pit. Almost like conscience money, a sentence in the book advertises that "Five percent of all profits from the book will be donated to the Berkeley Food Project and the Berkeley Free Clinic." Misrach will not make his fortune off this book, but this sounds like the Hawaiian Punch TV commercial proudly announcing that it is made up of at least 10 percent fruit juices. Obviously, purity is measurable.

Because of all this, it is difficult for me to deal with his pictures as pure images—but that is the point here. Okay. I have been to San Francisco, but never to Telegraph Avenue. Misrach's photographs do not bring me any closer since they are constant, dulling, overwhelmingly boring images of the people that do not tell me any more about them by the twentieth repetition than they did by the fourth or fifth photograph. POPULAR PHOTOGRAPHY critic Joan Murray is prominently quoted on the dust cover as saying "environmental portraits second to none." There is much more to environmental portraiture than simply photographing people where they live or hang out. Though it may appear impolite to cite such an establishment, a photographer as Arnold Newman, Misrach would learn much from studying his photographs, in which people relate to their surroundings and, possibly more important photographically, the photographer creates a relationship between the environment and the subject because he

is not satisfied with simply finding the subject there in the first place. In other words, the photographer has to work both spiritually and physically, which I don't think Misrach has done, since he leaves place to be the representational environment.

Having seen both the book and the exhibition (at the International Center of Photography), it is painfully obvious that Misrach has failed at capturing the spirit of the Street People despite the encouragement of the NEA, who, I suspect, must believe they are proselytizing democracy by promoting ordinarily talented, book-reproduced images of people they no doubt view as "deviants." There is much more to these "dropouts" than this photographic art book selling for \$17 at Fifth Avenue book stores. If these street people have a point of view, it is ill served; here, they only look physically and morally dirty; there is much more to their rebellion, but I'm afraid one cannot get the message from this book.

Particularly disturbing is the fact—not revealed in the book—that these people, despite their environment, have an extraordinary joy of life which they fulfill, or at least try to, each day of their lives. *Telegraph 3 A.M.* is in reality a misguided pictorial Baedeker that will do more harm than good because potential buyers will become adversaries rather than friends.

Misrach's failure can be best described as an inability to advance beyond his preconceived notions of photographic significance. His photographs of people are embarrassingly important. Posterity is looking over Misrach's shoulder. Better make it good and significantly important. Sorrowfully, the impressive-looking cake is really full of air.



Growing up
female
a personal photo-
journal by
Abigail Heyman

GROWING UP FEMALE, a Personal Photo-Journal by Abigail Heyman, Holt Rinehart & Winston, New York, unpagged, soft cover, \$6.95, hard cover, \$11.95.

Being a man, my review of this book is prejudiced. I imagine that is what Abigail Heyman, or at least some of her activist friends, will say simply because I do not jump out of my seat and shout with joy. This book appears to be not an exploration of the female experience, but a clever and, I am sure, unintentional ploy by which Heyman gets people to pay for her psychoanalysis instead of the other way around. Clever, and quite profitable.

If this were a book such as *Growing Up Male* or *Growing Up Homosexual* or *Growing Up Communist*, it might be different; I might, for a review, react differently. But I have a modest (?) resistance to hanging up my linen in public under the guise that all will learn from my great personal experiences. If that were possible, my God, what a great photographic potential Al Capone possessed.

I think Heyman's problem is that she thinks she speaks with image-words for all the females abiding in the U.S.A. (maybe there could be other editions covering European females, Asian females, African females, and so on). Naturally, Heyman cites the book as a *personal* journey, but the implication is there that she has a majority of previously silent voices behind her. What Heyman may not realize, amidst her throes of personal involvement, is that we all have problems. Of course,

not all of us have Holt Rinehart & Winston to publish them.

The photographic representation of Heyman's problems are in most part quite ordinary. Most of her images remind me of the sort of pictures that are used to illustrate textbooks and articles in *The Sunday New York Times*. They serve a purpose as an adjunct, but can't really make it on their own. Even the precious text written in hand (interestingly, not Heyman's) can only emphasize the element of feminist razzmatazz.

Even astute *female* photographic critics find Heyman's images questionable. As a man, I find comfort in that because I have no need for defense against the argument that I am a man. Margery Mann recently wrote, "I'm not sure what Ms. Heyman is trying to tell me, and, after reading her essay that accompanies the photographs, I don't think that she knows, either."

Heyman suffers from the problem of recent awareness. As if awaking from a dream, she reorders the world to conform to her newly acquired knowledge of it. She writes of being a young girl and as such being taught not to fight because that is the way that girls had to be. To Abigail Heyman, this was a great problem because she did not always want to acquiesce and be passive. What about the boys such as myself who were taught that it is only right and proper to fight? What if the boy was of a passive personality and did not want to fight? He was condemned as a sissy. Heyman never even begins to consider the equal trauma of growing up



male because she is so locked into the rigid box of being a woman. How can such an isolated being share experiences other than those of isolation?

There is logic to feminism, but I can't help but think that here it has been carried to the extreme of opportunism. Heyman appears to be making the most of a very valid movement. She offers frequent photographs of women in the role of housemaker with curlers (isn't that an outdated condition?). But what about women as people? What about Indira Ghandi? Golda Meir? Isabel Peron? Granted Heyman may never have made it to India, Israel, or Argentina, but she must read newspapers and watch television. That is also a part of a female life, I would think. One would never know it from this book that supposedly chronicles her experiences as a female, albeit human. She seems so involved in herself that little else exists.

To palm her life off as most female life is a lie. There is much more to the female existence than Abigail Heyman. I suspect that when time provides its perspective, Abigail Heyman's book will be viewed as a fanatically ordinary pictorial demonstration of her own personal problems.



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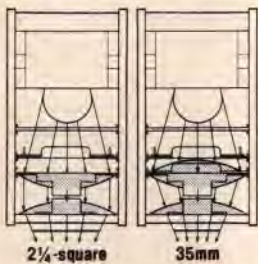
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Circus Days



CIRCUS DAYS by Jill Freedman,
Harmony Books, a division of Crown
Publishers, Inc., New York, soft cover,
\$6.95, hard cover, \$12.95.

On the foreword page of *Circus Days*, there are two contrasting photographs; one of a blond, bubbly, beautiful preschooler; the other of an elephant's trunk holding onto an elephant's tail. The smiling little girl has grown up into a blond, bubbly, beautiful photographer named Jill Freedman; elephants never change, and nobody would want them to. Jill Freedman, who as a little girl dreamed of being stolen by gypsies, with camera and heart in hand finally ran off with a traveling tent show. For two months, shooting each day and driving 60 to 70 miles at night, Jill Freedman tried to capture the myriad lifestyles of the clowns, trainers, candy butchers, animals, drifters, show people, and all the other contemporary gypsies called circus folk. *Circus Days* is more than an overwhelmingly successful book; it is an overwhelming experience. I cannot think of any higher praise.

When I first opened the book, my initial thought was that the explanatory text written by the photographer was too long. Once I began to read it, I discovered it was too short; it captured circus life with such a force of vitality, love and understanding that I did not want it to end. If Jill Freedman never picks up a camera again, she need not worry. She does as well with the word imagery from her typewriter.

In an incredible Hemingway style that effectively forgets grammar to secure

the recreation of experience, Jill Freedman describes and explains this odd assortment of people joined together in a mutual effort to erase the harshness of the real world with a short-lived sweep of magic and tinsel. Sometimes it isn't fun trying hard to be a kid when you're over 50. Some need the bottle, some a friend like a hippo, some a family. In two months, Jill Freedman and her camera were accepted as family by a group of people who normally cast a wary eye upon outsiders. The love and affection shows to the point that after putting the book down there is a glow about you. I think that the book's sorcery is so strong that even those who unfortunately never thrilled to a tent circus as a kid will be charmed.

The fanfares blare, the drums roll, the lights come alive and *Circus Days* images unfold before your eyes. But it isn't the pictures that we have seen so many times before. It's the rarely seen. Here are the magic-makers as ordinary people who wash clothes, practice, drink beer, train their children to carry on the blaring glamor for generations, who neck in a dark corner of the tent during show time and simply live. Suddenly seeing these troupers of illusion dealing with the basic elements of life that you and I face daily makes them even more real, and in a way, sad. In both her text and photographs, Jill Freedman points to the future when the sawdust one day will be finally swept up, the animals in zoos.

This is exactly where Jill Freedman's ability to probe with a caressing eye

comes forward to underscore the intrinsic worth and beauty of *Circus Days*. When that unhappy day does arrive, we will possess more than a mere pictorial record; *Circus Days* will always come alive whenever an eye is turned toward the pages.

Hilton Kramer recently remarked in the art section of *The New York Times* that "the age of photojournalism has clearly come to an end" since "the great picture magazines are gone." Even Kramer with his archetypal tunnel vision would become enlightened if he took the time to look at such vital books as *Circus Days*. This is the new photojournalism. Possibly it is an even more glorious photojournalism, because the scope is larger and deeper. What's more, comparing the high-speed press's products that engulfed us each week to Sid Rapoport's printing in his Stonetone Process is like comparing a turn-of-the-century acoustic recording to quad sound. With *Circus Days*, Jill Freedman must be considered one of today's finest photographers. The book works seemingly without effort or sweat, just the way the high-wire act does as we gaze upward from our earthbound seats.

Jill Freedman sums it all up much better than I ever could: "In Poughkeepsie we slept in back of a shopping center. In the middle of the night I went outside and a lion roared. You could live somewhere a thousand years and never get to hear a lion roar behind the supermarket."



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Pumping Iron

The Art and Sport of Bodybuilding

by Charles Gaines and George Butler



PUMPING IRON, *The Art and Sport of Bodybuilding*, photographs by George Butler, text by Charles Gaines, Simon & Schuster, New York, 224 pages, soft cover \$6.95.

For those who do not know the term—which means most of us—pumping iron describes the torturous training of lifting weights and other such muscle building schemes to develop the male body. And judging by the George Butler photographs that illustrate Charles Gaines' text, that he-man of my youth, Charles Atlas, would be having eternal sand kicked in his face by the likes of Leon Brown, Franco Columbo, Arnold Schwarzenegger, Mike Katz and the others who follow a regimen and diet that would outdo the worst requirements of a hypochondriacal ballet dancer. Citing that their models (heroes?) are ancient Greek statues, these men devote their years to capturing such titles as Mr. Universe, Mr. America, Mr. East Coast, and even, of course, Mr. Olympia. The competitions for these glories are not ancient Greek games, but the posing and flexing of their mammoth muscles under a spotlight on a bare stage. The author explains bodybuilding as being an American subculture. It is, in more ways than one.

But bodybuilding is not the subject here; *Pumping Iron* is. Gaines' text explains that the book grew out of a story that he and Butler did some years ago for *Sports Illustrated* magazine. Probably for that reason, the book is really an extended, probing *Sports*

Illustrated article. Numerous quotes from these top Misterys of bodybuilding provide a diary-like series of revelations that strongly support the impression of narcissistic naiveté that bodybuilding gives off to us less endowed mortals. Actually, it is inescapable—what else can one expect from a group of men who devote a whole year for the few minutes when they will command a stage in Brooklyn or Baghdad and make their grab for some incredible title. Clearly, Miss Universe has it much easier than Mr. Universe.

No pun intended, but this madness of muscles is a meaty subject for a photographer—the striving, exercising, dieting, backstage preparation, competitive posing, winning and losing. All these are graphically human and humanly graphic in the desire to be number one. Yet Butler's images do not rise above the visual treatment that some so-so *Life* staff photographers provided all too frequently to fill the pages of that defunct weekly. The photographs demonstrate the *Sports Illustrated* origins of the book because, with few exceptions, they are pictures made on the run. Butler was there with Mike Katz in his hotel room in Baghdad, but his photographs do not illustrate the tenseness unsuccessfully hidden by a half-Jew before competing on an Arab stage. He was treated royally, as some blurred street shot shows, but Butler's probing is never more than muscle deep; he never gets to Katz' heart and soul with his pictures, as Gaines does with his words.

I suppose that *Pumping Iron* graphically underlines the problem with a number of photographic or picture books that have been published as part of the new wave of photojournalism embodied in book form instead of the weekly magazines. Clearly, the photographs that might successfully illustrate short articles in *Sports Illustrated*, *Newsweek*, or *People* need not be more than just quality record shots; if however, they are to illustrate a book of over 200 pages when nearly half are pictures, adequacy is not enough.

Martin Stephan Moskoff's design adds to the feeling of the book's being an enlarged version of some magazine pages—highly confusing and highly unimaginative. Finally, after no-better-than-average reproduction of the pictures, what one has really bought

is a thick magazine on bodybuilding for \$6.95. It is not that price is in itself too high; it is simply too high for what you get for your money. Even in these pressing days of inflation and heaven-bent prices, there are enough examples of quality—both in terms of photographs and reproduction—to dismiss the argument that books of this genre *must* accept the compromises of publishing realities.

Since the text and photographs are frequently repetitious, tighter editing could have brought quality throughout to a higher level at the same price, but I think this would have required a stronger editor at Simon & Schuster. Like indulgent parents, photographers and writers rarely can remove the unessential; it is *all* part of their creation.

Yet the deficiencies do not obliterate the inescapable fact that Gaines and Butler have gone where no two-man reporting team has tread before, and they fill a void. In the photographic publishing world, where selling 10,000 copies is considered an accomplishment, *Pumping Iron* sales, said to be about 40,000, are remarkable. However, Gaines and Butler can draw little comfort from one Simon & Schuster editor's reasoning for their success. "We're selling to the homosexual market," he cynically explained.





SIDETRIPPING Photographs by Charles Gatewood, text by William S. Burroughs, Strawberry Hill Publishing, New York, unpagged, soft cover, \$6.95.

"Step right up for the greatest show on earth. The biologic show. Any being you ever imagined in your wildest and dirtiest dreams is here and yours for a price. The biologic price you understand money has no value here . . ." is written on one of the opening pages of *Sidetripping*.

Over the entrance to the inferno, Dante reports, was written: "Abandon all Hope, ye who enter." *Sidetripping* is a journey into 20th century hell. It is not a pleasant journey and certainly not the sort that American Express would book. And yet I would not want to miss this for the world just because it is very much of the world that is with us.

Gatewood's awesome images juxtaposed with Burroughs' acid text cleave a mounting parade of frightening revelations in your skull. America the beautiful? Home of the brave? No, just people who might be the quiet next-door neighbors caught at moments when the mask has slipped because of beer, Mardi Gras, mainlining, or just emotional breakthrough and Gatewood and his camera were there to go "click!" Besides the queens, leather boys, flower children, and other social dropouts, there are ordinary people doing extraordinary things. "To see it is to believe it," as the famous Castro Convertible advertisement goes.

While I doubt if *Sidetripping* was published as part of the Bicentennial celebration, it comes at the right time for we are at the point of time when some reevaluation is in order . . . and Gatewood and Burroughs clearly can do it. To some, these images and words are arch pornography; to others, they are

truth unclothed. Both camps share the appreciation of nakedness. I am certain that many, too many, will be turned off by what they see here. Somehow, it is much more socially acceptable to view photo-reportage of starving children in Biafra than the doings at a chic "happening" where a pretty young girl is masturbating before the congregation of well-dressed people as they sip their drinks and smoke their cigarettes.

I suspect that Gatewood's devastating photographs turn the key to many locked dams of unfulfilled thoughts. It is embarrassing to be caught with your pants down, if not physically, at least mentally.

Beneath the quiet, almost shy exterior of Charles Gatewood there lies an incisive artist with eyes that see through the shuttered windows of people's exteriors. His ability to seek and find these manifestations is uncanny; what he does with the situation once encountered is equally marvelous. Gatewood is the direct photographic descendant of Weegee.

His images, like Weegee's, have that newspaper quality of being unposed, uninhibited, and natural to the point of the sheer destructiveness of sham. As in the war photographs of Robert Capa, Donald McCullin, and Philip Jones Griffiths, composition comes of the subject itself; it lies below the surface, enforcing the image but never shouting. These images are pure photography, unfettered by the mock majesty of contemporary elitist art. Unfortunately, (maybe!), Gatewood may never see his



photographs on view at places as mentally dusty as the Metropolitan Museum of Art, but he really shouldn't care and I doubt whether he does. It is a dubious distinction to have one's works hanging among visual relics, even if they are on paper instead of canvas. His proper place is in the immediacy of such a book as this, his first. Proper, because more people will see it and get his message about the people and the world we live in.

Mental illness to most will be symbolized by a young man walking about naked. But to that man, madness may be walking about physically clothed and philosophically encumbered. So who is truly mad? Centuries provide perspective. Poor heretical Galileo had to recant to stop the pain of moral indignation imposed upon him. The question asked here is, is madness today exposed bodies, or exploded napalm? History will again sit in judgment; Gatewood has provided some evidence.

He is fulfilling the difficult role of recording man for later man. For present man, too, although I suspect he is less appreciative. For me, *Sidetripping* is a journey into reality. Gatewood puts the mirror up to nature—warts and all.



NOTATIONS IN PASSING by Nathan Lyons, MIT Press, Cambridge, Mass., 123 pages, hard cover, \$15.

Just before I sat down to write this review, a young student of photography came to show me his portfolio. His images clearly resemble Nathan Lyons', which raises an interesting point: are the student's images so extraordinary or are Lyons' images so ordinary?

Notations in Passing is, in essence, an album of images of near nothingness. Despite the oppressively clever statement on the properly subdued cover of silver and black-and-white that reads, "Visualized by Nathan Lyons," inside one finds a treadmill array of pictures that after a while dulls both the mind and eye thanks to a sameness of littleness. William Blake wrote that one can find the universe in a grain of sand; Lyons proves that one can also *not* find a universe in the same grain of sand. I suppose it depends on the finder. Lyons energetically looks with his camera at these same singular grains of sand over and over unrelentingly. The result is a devastating visual bore. What makes it even more perplexing is the fact that some respected people in photography have nothing but praise for this book.

Lyons' pictures draw my yawns for two reasons: it has been done before, and much better. Rather than being the visual journal of a perceptive mind passing through everydayness, this book is comparable to a diary kept by a young girl of her first dance and the many others that follow. Big stuff for her; small potatoes for us. Lyons' photographs nudge the surface, but it refuses to budge. In describing Hollywood, Oscar Levant once remarked that once one scratches the tinsel, one then gets down to the real tinsel. Lyons has not marred the surface, perfect or otherwise.

Lyons' great dependence upon signs

to get his point across is ineffectual and disturbing. Here is the director of the prestigious Visual Studies Workshop leaning against the verbal strength of signs in his pictures to get the message across. And they are in English. What if I only speak Czech? Am I to be excluded from the wealth of his supposedly visual observations? Not only is this approach unkind, it is artistically small-minded. Photography is a visual language; it should not need words in any language to get its ideas across.

There are many photographers today doing in one way or another what Lyons is trying. Charles Harbutt's *Travelog* and Burk Uzzle's *Landscapes* immediately come to mind. Sadly, Lyons seems not to have been able to appreciate what these fellows have done, at least to the point of not doing the same thing poorly.

Lyons' images are average observations of that which surrounds us. He provides no insight or revelation, nor even accurate reportage. This assemblage of ineffectual and unimportant frames shows the customary contemporary road signs, window displays, nudes in Soho-type studio, TV screens, Victorian houses, totems, motorcycles, and symbolic religious signs. These are Lyons' notations; for me, they all add up to a goose egg.

Truly, the camera is a marvelous instrument of art. Point it, snap the button, and you have a picture. But is that art? Are Lyons' pictures art? Lyons may feel that his recording of a store window that graphically demonstrates the American contradiction is art, but he



was preceded by Robert Frank and superceded by Uzzle and Harbutt, to name a few. I suppose that one must come to the conclusion that Lyons' personal attitudes toward art are not only ordinary but downright questionable. Atg t made his point; Lyons does not. What is more, he labors it until one is just about forced to shout "Uncle!"

If *Notations in Passing* were an isolated catastrophe, it could be left at that. But I fear that Lyons and his followers will perpetrate and perpetuate this cult of nothingness. Some call this navel photography, but I find that classification inaccurate because there is always the rare chance that some navels will be interesting. These images are self-indulgent. They are also exploitation. Since the National Endowment for the Arts provided funds for this ordinariness, you and I paid for it. And I resent it.

What's worse, such hot air balloons can be expected to rise, unfortunately, to the level of universities, galleries, museums, grant givers and other unsuspecting publishers. My kingdom for a pin!



A Wonderful Time

An intimate portrait of the good life
by Slim Aarons



A WONDERFUL TIME: An intimate portrait of the good life, by Slim Aarons, Harper & Row, New York, unpagged, hard cover, \$35.

This book is the stuff that revolutions are made of—French, Russian, Cuban, etc. "The good life" that Slim Aarons describes is good for only a very, very few, and at great cost for many. If I were the editor of a Soviet, Chinese, or whatever socialist doctrine photographic magazine, I would be pounding on the door of Slim Aarons' modest home in Bedford, N.Y., seeking publication rights to this book. I expect that without thinking it out Slim Aarons has created some fine propaganda for opponents of capitalism—a fascinating irony, considering his subject matter. Photographically, the book made little impression on me; personally and



WINTER 1976

socially (read politically), it made me sick.

The day I received it with a batch of others to review was a hot, putrifying New York summer day that always makes me wonder what I did when as a child I lived in the Bronx with my parents without air conditioning. Leaving the cool oasis of Ziff-Davis, I entered the true New York—the subway and buses. Finally, and worse for wear, I came to my block—West 72nd Street with all its melange of people and edifice of garbage, the result of McDonalds, Colonel Sanders, and the local deli. New York City had cut essential services because it was going bankrupt, and the garbage lay at my doorstep. I wondered whether Sutton Place doorsteps were similarly encumbered. I doubted it. Somewhere there is a message, I thought. Slim Aarons' book is the message; it provides graphic illustration of what can go wrong in a right-minded society. We all, as proper Americans celebrating our glorious bicentennial, put down Marie Antoinette for saying "Let them eat cake!" For 1976, substitute Burger King Whoppers. I have nothing against either the Whopper or cake, but I do find it a very poor substitute for caviar, which I like and cannot afford as regularly as a Whopper.

As far as I am concerned, Aarons' book does not do what it *might* have, not to mention should have. What it does do, obviously, is enflame residents of West 72nd Street such as myself, so despite its snapshot character, it gets a point across. The good life itself demonstrates what a wonderful time the good lifers are having. I'm not sure that Aarons, the willing witness to all this—and, I assume, sometime participant—knew how searing an indictment his little family album would be. I think he approves of his subjects' lush lifestyle. I *think* he does. . . . but then I find that occasional image that *zaps* right to the core of things, and I am not sure whether he's just a celebrant with a camera, or an inscrutably crafty journalist. I lean toward the former.

Slim Aarons has been photographing smart-setters for a living since the '50s. Photographically, this is an uneven book in the hollow, slick style of such magazines as *Travel & Leisure*, *Holiday*, *Harper's Bazaar*, *Town & Country*, and all those other non-representative display cases of Americana. Frankly, at

times this book is, image-wise, simply awful. Flat, unimaginative, prosaic photographs fill most of the pages. Just because the name is Kennedy or Lodge is not enough to make an image image-ful. Aarons, look to Erich Salomon; he knew how to handle the greats! For example, there sits Brenda Diana Duff Frazier Kelly Choatfield-Taylor, "a prominent member of New York society," looking at the camera as if it were about to remove an impacted wisdom tooth; she with enough names to fill out a basketball team, and all I get from the image is that she is wary of anyone misspelling one of them.

My grandparents came a century too late in 1911 to establish a dynasty (that's why I am only three-named Michael Lynn Edelson), but I do not hold anything against the earlier comers. But one would think that God had something to do with them. . . . and their decision to migrate. Birds also move, and they are truly beautiful. Aarons' beautiful people are only frills.

This book is primarily an amusing sideshow. By its very nature, it can do little more. I suppose one could call it a grandiose fan magazine, a frolic through the world of the unreal. Not done well, it is enough to prove a point. The point, not Aarons', but history's. Cake anyone?
continued on page 120



Louis Lanzano:

Shooting Blind

In 1971, I began an extensive photographic study of the Chinese people in New York, who are most fearful of the camera's presence. This fear, which was shared by many of their children, quickly forced me to change my approach.



Working with a 28-mm wide-angle lens, and the camera tightly strapped around my gloved right hand, I photographed from a variety of positions, actually eliminating the use of my viewfinder. This new subtlety enabled me to achieve results that would otherwise have been impossible.

When that specific project ended, my fascination with shooting blind grew more intense. I decided to continue its use and soon discovered that by photographing one-handed and usually while in motion, a new readiness was now at my disposal. Consequently, my vision was greatly expanded and I began to understand the importance of speed in photography. The use of the wide-angle lens drew me into close contact with my subjects.

The flow of things happening around us is incredible; many "events" occur too fast to record. Capturing "the moment" has always intrigued me, and I am constantly working with the spontaneous element that can only be recorded through the medium of photography. 📷

Louis Lanzano, 28, has been photographing since 1966. He studied with Lisette Model and has exhibited at the Darkroom Gallery and the Museum of the City of New York. These photographs are part of a one-man show to run from Nov. 21 through Dec. 21 at the Foto Gallery in New York City.





Shooting Blind





266 WIDE-ANGLES

A Directory of Wide Lenses for 35-mm Cameras

A wide-angle lens will expand your photographic vision, both literally and figuratively. Literally, because it will let you see beyond the restraints of a "normal" 50-mm frame; figuratively, because it will give you so many new ways to create through the viewfinder. Wide-angles range from ultra-short fish-eyes that offer round pictures and crazily curved 180-degree horizons, to the merely expansive 28- to 40-mm lenses that many street photographers regard as "normal."

One virtue of a wide-angle lens, once you get by the initial temptation to include everything it sees, is that it will force you to concentrate on being selective. Wide-angles tend to include too much, resulting in cluttered pictures; a proficient wide-angler soon learns how to move in close and use his newly expanded vision to add real depth and drama through simple composition and accurate interpretation of reality. There are other virtues, but discovering them is half the fun!

FOCAL LENGTH	NAME	f-STOP RANGE	MIN. FOCUS	DIA-PHRAGM	FITS CAMERAS*	SUPPLIER	PRICE
9.8-mm	Alpa Kinoptik	3.8-16	1 1/4 in.	Manual	Alpa (designed for half-frame models)	Karl Hertz, Inc.	\$1,199
15-mm	Auto-Nikkor 1C	5.6-22	1 ft.	Automatic	All models Nikon, Nikkormat	Nikon Inc., sub. EPOI	\$1,231.50
15-mm	Hologon	8	8 in.	None	Leica M models (finder included)	E. Leitz, Inc.	\$540
15-mm	SMC Takumar	3.5-22	1 ft.	Automatic	All models Pentax	Honeywell Photographic Prods.	\$845
15-mm	O-W Nikkor	2.8-22	1 ft.	Automatic	Nikkors II	Nikon Inc., sub. EPOI	\$1,015
17-mm	Canon FD SSC	4-22	0.9 ft.	Automatic	Canon EF, F-1, FT, FTb, TLb, TX, Pellix, TL-Q, QL	Canon USA, Inc.	\$427
17-mm	MC Rokkor-X	4-16	1 ft.	Automatic	Minolta SLRs	Minolta Corp.	\$400
17-mm	Miranda Auto	4-16	12 in.	Automatic	Miranda	AIC Photo Inc.	\$289.95
17-mm	Soligor	3.5-16	9.7 in.	Automatic	Canon FD, Minolta, Nikon, Pentax	AIC Photo Inc.	\$299.50
17-mm	Soligor Auto	3.5-16	12 in.	Automatic	Canon FD, Konica, Minolta SRT, Nikon, Olympus, Pentax	AIC Photo Inc.	\$299.50
17-mm	Super-Multi-Coated Takumar	4-22	65 ft.	Automatic	All models Pentax	Honeywell Photographic Prods.	\$319.50
18-mm	Alpa Kinoptik	1.8-22	1 ft.	Manual	Alpa	Karl Hertz, Inc.	\$699.50
18-mm	Auto-Nikkor	4-22	1 ft.	Automatic	All models Nikon, Nikkormat	EPOI	\$639
18-mm	Distagon	4-22	20 in.	Automatic	Contarex	H.P. Marketing Corp.	\$598
18-mm	Sigma XD	3.2-22	2 1/2 in.	Automatic	Canon, Konica, Minolta, Nikon, Olympus, Pentax, ES	EPOI	\$245
18-mm	Spiratone	3.2-22	8 in.	Automatic	Argus/Cosina, Canon F-1, FT, FTb, FX, TL, TLb, Exakta, Fujica, Konica Autoreflex, Mamiya/Sekor, Minolta, Miranda, Nikkormat, Nikon, Olympus OM-1, Pentax, ES, F. Petri, Praktica, Ricoh TLS, Yashica	Spiratone, Inc.	\$124.95; \$114.95
19-mm	EBC Fujinon	3.5-22	1 ft.	Automatic	Fujica ST-701, ST-801, ST-901, Pentax/Praktica thread	Fuji Photo Film U.S.A., Inc.	\$350
20-mm	Auto-Nikkor	3.5-22	1 ft.	Automatic	All models Nikon, Nikkormat	Nikon Inc., sub. EPOI	\$347
20-mm	Auto Topcon	4-22	7 in.	Automatic	Topcon, Super D, DM	Paillard Inc.	\$272.10
20-mm	Auto-Yashinon	3.3-16	16 in.	Automatic	With Yashica/Pentax/Praktica screw-type mount	Yashica Inc.	\$320
20-mm	Canon FD SSC	2.8-22	0.9 ft.	Automatic	Canon EF, F-1, FT, FTb, TLb, TX, Pellix, TL-Q, QL	Canon USA, Inc.	\$323
20-mm	Flektogon	4-22	6 in.	Automatic	Edixa	Edixa Camera Co.	\$239.50
20-mm	Flektogon	4-22	6 in.	Automatic	Exa, Exakta	Exakta Camera Co.	\$225
20-mm	Robot Flektogon	4-22	6 in.	Manual	Robot Royal, Recorder, Motor Recorder, Star	Karl Hertz, Inc.	\$769
20-mm	Super-Multi-Coated Takumar	4.5-16	8 in.	Automatic	Pentax H1a, H3v, SL, SP 500, SP 1000, Spotmatic I, II, Ila, ES, ES II, F	Honeywell Photographic Prods.	\$299.50
20-mm	Vivitar Auto Wide Angle	3.8-22	6 in.	Automatic	Canon SLR, Konica Auto Reflex, Mamiya/Sekor, Minolta, Nikon, Pentax mounts	Ponder & Best, Inc.	\$173
21-mm	Aetna Rokunar	3.8-16	8 in.	Automatic	Canon, Minolta, Nikon, Pentax, Praktica, (Konica Auto Reflex extra)	Aetna Optix Inc.	\$160
21-mm	Asanuma Automatic	3.8-16	11 1/2 in.	Automatic	Minolta, Nikon, Pentax, Canon FTb	Asanuma Corp.	\$210, \$200
21-mm	Bushnell	3.8-16	1 ft.	Automatic	Canon FT, TL, Pellix, Mamiya/Sekor, Minolta SR, SRT, Nikkormat, Nikon, Pentax	Bushnell Optical Corp.	\$204.50
21-mm	G. Zuiko Auto-W	3.5-16	7.9 in.	Automatic	Olympus OM-1	Ponder & Best, Inc.	\$329.95
21-mm	Konica Hexanon	4-16	8 in.	Automatic	Konica Auto Reflex, Autoreflex T, A, T-3, A-1000	Konica Camera Co.	\$350
21-mm	Mamiya/Sekor Auto ES	4-16	1 1/2 ft.	Automatic	Mamiya Auto XTL, X1000	Bell & Howell/Mamiya Co.	\$219.50
21-mm	Mamiya/Sekor Auto SX	4-16	1 1/2 ft.	Automatic	Mamiya/Sekor DSX 500, DSX 1,000, MSX 500	Bell & Howell/Mamiya Co.	\$229.50
21-mm	MC Rokkor-X	2.8-16	1 ft.	Automatic	All Minolta SLRs	Minolta Corp.	\$355
21-mm	Miranda Auto	3.8-16	10 in.	Automatic	Miranda Sensorex, Sensomar	AIC Photo Inc.	\$214.95
21-mm	Petri Auto	4-16	2 1/2 ft.	Automatic	Petri, FT, FT11, FT12, V6, V6II	Petri International Corp.	\$289.35
21-mm	Soligor Auto	3.8-22	1 ft., 2 1/2 in.	Automatic	Canon, Minolta, Miranda, Nikon, Pentax	AIC Photo Inc.	\$232.50, \$242.50
21-mm	Soligor Auto T-4	3.8-22	1 ft., 2 1/2 in.	Automatic	"T-4" system	AIC Photo Inc.	\$214.50
21-mm	Super Angulon	3.4-22	28 in.	Click-stop	Leica, M2, M3, M4, M5	E. Leitz, Inc.	\$657
21-mm	Super Angulon H	4-22	8 in.	Automatic	Leicaflex SL	E. Leitz, Inc.	\$648
24-mm	Alpa Takumar	3.5-16	9 1/2 in.	Automatic	Alpa	Karl Hertz, Inc.	\$499.50
24-mm	Auto-Nikkor 1C	2.8-16	1 ft.	Automatic	All models Nikon, Nikkormat	EPOI	\$288
24-mm	Canon FD AL SSC	1.4-16	1 ft.	Automatic	Canon EF, F-1, FTb, TLb, TX	Canon USA, Inc.	\$1,100
24-mm	Canon FD SSC	2.8-16	1 ft.	Automatic	Canon EF, F-1, FT, FTb, TX, Pellix, TL-Q, TLb	Canon USA, Inc.	\$277
24-mm	Ennalyt	4-22	0.8 ft.	Manual	Robot Royal, Recorder, Motor Recorder 36, 24, 18, Star	Karl Hertz, Inc.	\$599
24-mm	I. Zuiko Auto-W	2.8-16	9.8 in.	Automatic	Olympus OM-1	Ponder & Best, Inc.	\$279.95
24-mm	Iscu	4-22	0.08 ft.	Automatic	Exakta, Exa	Exakta Camera Co.	\$125
24-mm	MC Rokkor-X	2.8-16	9.6 in.	Automatic	All Minolta SLRs	Minolta Corp.	\$239
24-mm	J. Zuiko Auto-W	2-16	9.8 in.	Automatic	Olympus OM-1	Ponder & Best, Inc.	\$499.95
24-mm	Konica Hexanon	2.8-16	10 in.	Automatic	Konica EE	Konica Camera Co.	\$295
24-mm	P.R.O.-Upsilon	2.8-22	7.4 in.	Automatic	Minolta, Nikon, Pentax, Canon FD, Konica EE, Olympus OM-1, Pentax ES	P.R.O.	\$169.95; \$179.95
24-mm	Rikanon	2.8-22	7 ft.	Automatic	Edixa, Pentax, Praktica, Ricoh	Braun North America	\$165
24-mm	Sigma XQ	2.8-22	4 in.	Automatic	Canon, Konica, Minolta, Nikon, Olympus, Pentax, ES	EPOI	\$195
24-mm	Sigma Z	2.8-22	8 in.	Automatic	Canon, Konica, Minolta, Olympus, Pentax ES	EPOI	\$169.50
24-mm	Soligor Auto T4	2.8-16	12 in.	Automatic	T4 system	AIC Photo Inc.	\$174.50
24-mm	Spiratone	2.8-16	0.8 ft.	Automatic	"YS" system	Spiratone, Inc.	\$109.95; \$124.95
24-mm	Super-Multi-Coated-Takumar	3.5-16	10 in.	Automatic	Pentax H1a, H3v, SL, SP 500, SP 1000, Spotmatic I, II, Ila, ES, ES II, F	Honeywell Photo Prods.	\$269.50
24-mm	Vivitar Automatic Fixed Mount	2.8-16	8 1/2 in.	Automatic	Canon FL/FD, Konica, Minolta SR, SR-T, Nikon, Olympus OM, Vivitar universal thread	Ponder & Best, Inc.	\$184.50; \$194.50
24-mm	Vivitar Automatic TX	2.8-16	8 1/2 in.	Automatic	TX adapter available for: Canon FL/FD, Konica, Mamiya/Sekor SX, Minolta, Nikon, Olympus OM, Pentax ES, F, Vivitar universal thread	Ponder & Best, Inc.	\$174.50
25-mm	Auto Miranda E	2.8-16	10 in.	Automatic	Miranda Auto Sensorex EE	AIC Photo Inc.	\$214.95
25-mm	Auto Topcon	3.5-22	6 1/2 in.	Automatic	Topcon Super D, DM	Paillard Inc.	\$200

FOCAL LENGTH	NAME	F-STOP RANGE	MIN. FOCUS	DIA-PHRAGM	FITS CAMERAS*	SUPPLIER	PRICE
25-mm	Braun	3.5-22	1 ft	Automatic	Canon, Konica, Minolta, Nikon, Olympus OM-1, Pentax	Braun North America	\$120, \$130
25-mm	Gauss Tachar	2-22		Manual	Barrel mount with iris	Ercona Corp.	\$310
25-mm	Kalimar	2.8-16	2 1/2 ft	Automatic	Compatible with "T" system	Kalimar Inc.	\$149.50
25-mm	Miranda Auto	2.8-16	10 in.	Automatic	Miranda	AIC Photo Inc.	\$199.95
25-mm	Soligor	2.8-16	10 in.	Automatic	Miranda Dual	AIC Photo Inc.	\$169.95
25-mm	Soligor Auto	2.8-16	10 in.	Automatic	Miranda Sensorex EE	AIC Photo Inc.	\$179.50
25-mm	Zeiss Distagon	2.8-22	10 in.	Automatic	Rolleiflex SL 35	Roller of America, Inc.	\$315
28-mm	Alpa Retrofocus	3.5-22	19 in.	Automatic	Alpa	Karl Heitz, Inc.	\$449.50
28-mm	Alpex Auto	2.8-16	10 in.	Automatic	Canon FD, Minolta, Nikon, Pentax	AIC Photo Inc.	On request
28-mm	Asanuma Automatic	2.8-16	1 1/2 in.	Automatic	Minolta, Nikon, Pentax, Canon FTb, Konica	Asanuma Corp.	\$130, 140
28-mm	Auto Alcor Multi-Coated	2.8-22	1 1/2 ft	Automatic	Canon FTb, Konica EE, Minolta, Nikon, Olympus OM-1, Pentax	Alcor Photo Supply Corp.	\$90-\$123.50
28-mm	Auto-Astranar	2.8-16	18 in.	Automatic	Canon, Konica Auto, Minolta, Nikon, Pentax	Sterling Howard Corp.	\$59.95
28-mm	Auto-Nikkor	2.8-22	1 ft	Automatic	All models Nikon, Nikkormat	EPOI	\$315
28-mm	Auto-Nikkor 1C	2-22	1 ft	Automatic	All models Nikon, Nikkormat	Nikon Inc., sub. EPOI	\$449.50
28-mm	Auto-Nikkor 1C	3.5-16	2 ft	Automatic	All models Nikon, Nikkormat	Nikon Inc., sub. EPOI	\$250
28-mm	Auto Rokunar	2.8-16	1 1/2 ft	Automatic	Canon SLR, Konica, Minolta SRs, Nikon, Pentax	Aetna Optix Inc.	\$99.50
28-mm	Auto Topcor	2.8-22	8 in.	Automatic	Topcon Super D, DM	Pallard Inc.	\$204.50
28-mm	Auto-Yashinon/DS	2.8-16	1 1/2 ft	Automatic	With Praktica thread, Yashica J5, TLs	Yashica Inc.	under \$140
28-mm	Braun	2.8-22	1 ft	Automatic	Canon, Konica, Minolta, Nikon, Olympus OM-1, Pentax	Braun North America	\$110, \$120
28-mm	Bushnell	2.8-16	1 ft	Automatic	Canon FTb, Konica, Mamiya/Sekor, Minolta SR, SR-T, Nikkormat, Nikon F, Olympus, Pentax, Praktica	Bushnell Optical Co.	\$131.50, \$141.50
28-mm	Canon FD 50	2.8-22	1 ft	Automatic	Canon EF, F-1, FT, FTb, TLb, TX, Pellix TL QL	Canon USA, Inc.	\$250
28-mm	Canon FD 50	3.5-16	1 1/2 ft	Automatic	Canon EF, F-1, FT, FTb, TLb, TX, Pellix TL QL	Canon USA, Inc.	\$232
28-mm	Caspeco Automatic	2.8-22	1 1/2 ft	Automatic	Canon, Exakta, Minolta, Nikon, Pentax, Edixa	Camera Specialty Co.	\$90
28-mm	Caspeco	3-22	1 1/2 ft	Preset	"T" system	Camera Specialty Co.	\$60
28-mm	EBC Fujinon	3.5-16	1 ft, 3.6 in.	Automatic	Fujica ST-701, ST-801, ST-901, Pentax, Praktica	Fuji Photo Film U.S.A. Inc.	\$199.50
28-mm	Elmarr	2.8-22	28 in.	Manual	Leica M2, M3, M4, M5	E. Leitz, Inc.	\$324
28-mm	Elmarr H	2.8-22	1 ft	Automatic	Leicaflex, Leicaflex SL	E. Leitz, Inc.	\$573
28-mm	Enna	3.5-22	0.07 ft	Automatic	Exakta, Exa	Exakta Camera Co.	\$110
28-mm	Exakta	3-22	1 1/2 ft	Preset	Exakta, Exa	Exakta Camera Co.	\$50.50
28-mm	Eyemix Multi-Coated	2.8-22	1 ft	Automatic	Canon FD, Konica FTA, Minolta, Nikon, Pentax	Dot Line Corp.	\$104.95-\$132.50
28-mm	G. Zuiko Auto-W	3.5-16	11.8 in.	Automatic	Olympus OM-1	Ponder & Best, Inc.	\$219.95
28-mm	GAF Auto Chicon	2.8-22	1 1/2 ft	Automatic	Pentax-type mounts	GAF Corp.	\$108.25
28-mm	Hanimex Auto	2.8-16	2 ft	Automatic	Canon SLR, Minolta, Nikon, Pentax, Praktica	Hanimex (U.S.A.) Inc.	\$114.95
28-mm	I. Zuiko Auto-W	2-16	11.8 in.	Automatic	Olympus OM-1	Ponder & Best, Inc.	\$429.95
28-mm	Konica Hexanon AR	1.8-16	8.4 in.	Automatic EE	Konica Autoreflex A, A3, A1000, T, T2, T3	Konica Camera Co.	On request
28-mm	Konica Hexanon AR	3.5-16	1 ft	Automatic EE	Konica Auto Reflex, Autoreflex T, A, T3, A-1000	Konica Camera Co.	\$210
28-mm	Konica Hexar	3.5-16	11.8 in.	Automatic EE	Konica Autoreflex A, A3, A1000, T, T2, T3	Konica Camera Co.	\$109.95
28-mm	Mamiya/Sekor Auto ES	2.8-16	1 ft	Automatic	Mamiya Auto XTL, X1000	Bell & Howell/Mamiya Co.	\$149.50
28-mm	Mamiya/Sekor Auto SX	2.8-16	1 ft	Automatic	Mamiya/Sekor, Pentax	Bell & Howell/Mamiya Co.	\$139.50
28-mm	MC Minolta/Gelco	2.8-16	1 ft	Automatic	All Minolta SLRs	Minolta Corp.	\$120
28-mm	MC Rokkor-X	2-16	1 ft	Automatic	All Minolta SLRs	Minolta Corp.	\$130
28-mm	MC Rokkor-X	2.5-16	1 ft, 9 in.	Automatic	All Minolta SLRs	Minolta Corp.	\$239
28-mm	MC Rokkor-X	2.8-16	1 ft	Automatic	All Minolta SLRs	Minolta Corp.	\$199
28-mm	MC Rokkor-X	3.5-16	2 ft	Automatic	All Minolta SLRs	Minolta Corp.	\$178
28-mm	Mida	2.8-22	1 1/2 ft	Automatic	Canon, Konica, Minolta, Nikon, Pentax mounts	Mida Photo	\$119.50-\$134.50
28-mm	Miranda Auto	2.8-16	10 in.	Automatic	Miranda	AIC Photo Inc.	\$184.95
28-mm	Miranda Auto "E"	2.8-16	10 in.	Automatic	Miranda Auto Sensorex EE	AIC Photo Inc.	\$189.95
28-mm	Miranda EL	2.8-16	9.8 in.	Automatic	Miranda Auto Sensorex EE, DX-3, RE-II	AIC Photo Inc.	\$189.95
28-mm	Petri Auto	3.5-16	2 ft	Automatic	Petri FT, FT II, VR	Petri International Corp.	\$112.50
28-mm	Petri Auto EE	3.5-16	2 ft	Automatic	Petri FT EE	Petri International Corp.	\$147.25
28-mm	Prinz	2.8-22	1 1/2 ft	Automatic	Canon, Konica, Minolta, Nikon, Olympus, Pentax	Amcam International	\$67.50, up
28-mm	Prinz Multicoated	2.8-22	1 1/2 ft	Automatic	Canon, Konica, Minolta, Nikon, Olympus, Pentax	Amcam International	\$82.95, up
28-mm	P.R.O.-Upsilon	2.8-16	1 ft	Automatic	Canon FD, Konica EE, Minolta, Nikon, Olympus OM-1, Pentax, ES	P.R.O.	\$164.95, \$179.95
28-mm	Rikenon	2.8-16	1 ft	Automatic	Edixa, Pentax, Praktica, Ricoh	Braun North America	\$124.95
28-mm	Samigon Automatic	2.8-22	1 ft	Automatic	Canon, F-1, FTb, etc., Minolta SR-T 101, Nikon, Pentax	Samigon Div./Argraph Corp.	\$97-\$118
28-mm	Schneider Curtagon	4-22	10 in.	Automatic	Edixa, Pentax	Edixa Camera Co.	\$129.50
28-mm	Sigma XQ	2.8-22	9 in.	Automatic	Canon, Konica, Minolta, Nikon, Olympus, Pentax, ES	EPOI	\$150
28-mm	Sigma Z	2.8-22	1 1/4 in.	Automatic	Canon, Konica, Minolta, Nikon, Olympus, Pentax ES	EPOI	\$135
28-mm	Soligor	2.8-16	10 in.	Automatic	Miranda EE	AIC Photo Inc.	\$177.50
28-mm	Soligor	2.8-22	1 1/2 ft	Preset	"T-2" system	AIC Photo Inc.	\$119.95
28-mm	Soligor Auto	2.8-16	1 1/2 ft	Automatic	Canon SLR, Konica Autoreflex T, A, Minolta SR, Miranda EE, Nikon, Pentax	AIC Photo Inc.	\$167.50-\$177.50
28-mm	Soligor C/D	2-16	9.05 in.	Automatic	Canon FD, Minolta, Nikon, Pentax	AIC Photo Inc.	\$249.50
28-mm	Soligor Auto T4	2.8-16	1 1/2 ft	Automatic	"T-4" system	AIC Photo Inc.	\$154.50
28-mm	Spiratone Plura-Coat	2.8-16	2 ft	Automatic	Canon F-1, FTb, TLb, Konica Autoreflex A, T, T3, Minolta SR-T 101, Nikkormat, Nikon, Pentax group	Spiratone, Inc.	\$79.95, \$94.95
28-mm	Super Multi-Coated Takumar	3.5-16	16 in.	Automatic	Pentax H1a, H3, H3v, SL, SP 500, SP 1000, Spotmatic I, II, 11a, ES, ES II, F	Honeywell Photographic Prods.	\$199.50
28-mm	Tamron Adaptall	2.8-16	9.75 in.	Automatic	Canon, Fujica, Konica, Leicaflex, Mamiya SX, Minolta, Miranda, Nikon, Olympus OM, Pentax ES/F, Praktica, Rollei SL, Topcon	Berkey Marketing	\$149.95
28-mm	Tamron F System	2.8-22	15.7 in.	Automatic	Fixed mounts for Canon, Konica, Minolta, Nikon	Tamron Div., Berkey Marketing	\$129.95
28-mm	Topcor UV	4-22	16 in.	Automatic	Topcon Auto 100, Unirex, IC-1	Pallard Inc.	\$122
28-mm	U.W. Nikkor	3.5-22	2 ft	Automatic	Nikonos II	Nikon Inc., sub. EPOI	\$274.50
28-mm	Vivitar	2.8-22	1 ft	Preset	"T" system	Ponder & Best, Inc.	\$94.50
28-mm	Vivitar Auto	2.5-22	1 ft	Automatic	Canon SLR, Konica Autoreflex, Mamiya/Sekor, Pentax, Minolta, Nikon, Olympus OM-1 mounts	Ponder & Best, Inc.	\$159.50, \$189.50
28-mm	Vivitar Automatic TX	2.5-16	9 1/2 in.	Automatic	TX adapter available for Canon FL/FD, Konica, Mamiya/Sekor SX, Minolta, Nikon, Olympus OM, Pentax ES, F Vivitar universal thread	Ponder & Best, Inc.	\$154.50
28-mm	Wide-Angle Astranar	2.8-16	18 in.	Preset	Petri, Pentax, screw-in mounts, most popular SLRs, using T mounts	Sterling Howard Corp.	\$44.95
29-mm	Pentacoon	2.8-16	9 in.	Automatic	Praktica Electric LLC	Hanimex (U.S.A.) Inc.	\$124.95
30-mm	Schneider Xenagon	3.5-16	2 1/2 ft	Manual	Robot Royal, Recorder, Motor Recorder 18, 24 Star 25, 50, 90	Karl Heitz, Inc.	\$309
30-mm	Schneider Xenagon	4 (fixed)	1 1/2 ft	Manual	Robot Star 25, 50, 90, Junior, Star 1, LW	Karl Heitz, Inc.	\$259, \$219

266 WIDEANGLES

FOCAL LENGTH	NAME	f-STOP RANGE	MIN. FOCUS	DIA-PHRAGM	FITS CAMERAS*	SUPPLIER	PRICE
32-mm	Distagon	2.8-22	12 in.	Automatic	Contaflex 176	H.P. Marketing Corp.	\$175
32-mm	Gauss Tachar	2-22		Manual	Barrel mount with iris	Ercona Corp.	\$475
35-mm	Alpa Curtagon	2.8-22	13 1/2 in.	Automatic	Alpa	Karl Heitz, Inc.	\$299.50
35-mm	Alpa PA Curtagon	4-22	14 in.	Presel	Alpa	Karl Heitz, Inc.	\$599.50
35-mm	Alpex Auto	2.8-16	19 in.	Automatic	Canon FD, Minolta, Nikon, Pentax	AIC Photo Inc.	On request
35-mm	Asanuma Automatic	2.8-16	16 in.	Automatic	Minolta, Nikon, Pentax, Canon FTn, Konica	Asanuma Corp.	\$100, \$110
35-mm	Auto Alcor Multi-Coated	2.8-22	2 ft.	Automatic	Canon FTb, Konica EE, Minolta, Nikon, Olympus OM-1, Pentax	Alco Photo Supply Corp.	\$70
35-mm	Auto Nikkor IC	1.4-22	1 ft.	Automatic	All models Nikon, Nikkormat	Nikon Inc., sub. EPOI	\$479.50
35-mm	Auto Nikkor IC	2-16	1 ft.	Automatic	All models Nikon, Nikkormat	Nikon Inc., sub. EPOI	\$269.50
35-mm	Auto Nikkor IC	2.8-16	1 ft.	Automatic	All models Nikon, Nikkormat	Nikon Inc., sub. EPOI	\$199.50
35-mm	Auto Rokunar	2.8-16	16 in.	Automatic	Canon, Minolta, Nikon, Pentax, Praktica (Konica Auto Reflex, ext. rel.)	Aetna Optix Inc.	\$74.50
35-mm	Auto Topcor	2.8-22	9 in.	Automatic	Topcor Super D, DM	Pallard Inc.	\$167.25
35-mm	Auto-Yashicon/DX	2.8-16	1 1/2 ft.	Automatic	With Praktica thread; Yashica J6, T1.5	Yashica Inc.	Under \$125
35-mm	Braun	2.8-22	2 ft.	Automatic	Canon, Konica, Minolta, Nikon, Olympus OM-1, Pentax	Braun North America	\$90, \$100
35-mm	Bushnell	2.8-16	16 in.	Automatic	Canon, Konica, Mamiya/Sekor, Minolta SR, SR T, Nikkormat, Nikon F, Olympus, Pentax, Praktica	Bushnell Optical Co.	\$102.50; \$112.50
35-mm	Canon FD SC	3.5-16	1 1/2 ft.	Automatic	Canon EF, F-1, FT, FTb, TLb, TX, Pellix TL QL	Canon USA, Inc.	\$139
35-mm	Canon FD SSC	2-16	1 ft.	Automatic	Canon EF, F-1, FT, FTb, TLb, TX, Pellix TL QL	Canon USA, Inc.	\$274
35-mm	Caspico	2.8-22	2 ft.	Presel	"T" system	Camera Specialty Co.	\$49.50
35-mm	Caspico	3.5-22	3 ft.	Presel	"T" system	Camera Specialty Co.	\$33
35-mm	Caspico Automatic	2.8-22	2 ft.	Automatic	Canon SLR, Exakta, Minolta, Nikon, Pentax mounts	Camera Specialty Co.	\$80
35-mm	Distagon	2-22	9 in.	Automatic	Contaflex	H.P. Marketing Corp.	\$498
35-mm	Distagon	4-22	1 1/2 ft.	Automatic	Contaflex	H.P. Marketing Corp.	\$365
35-mm	EBC Fujinon	1.9-16	1 ft., 4 in.	Automatic	Fujica ST 701, ST 801, ST 901, Pentax/Praktica thread	Fuji Photo Film U.S.A., Inc.	\$230
35-mm	EBC Fujinon	2.8-16	1 ft., 4.8 in.	Automatic	Fujica ST 701, ST 801, ST 901, Pentax/Praktica thread	Fuji Photo Film U.S.A., Inc.	\$180
35-mm	Elmarit R	2.8-22	12 in.	Automatic	Leicaflex, Leicaflex SL	E. Leitz, Inc.	\$450
35-mm	Exakta	2.8-22	0.07 ft.	Presel	Exakta, Exa	Exakta Camera Co.	\$41
35-mm	Eyemik Multi-Coated	2.8-22	1 ft.	Automatic	Canon FD, Konica FTA, Minolta, Nikon, Pentax	Dot Line Corp.	\$84.95-\$112.95
35-mm	Flektagon	2.8-22	4 in.	Automatic	Praktina	Camera Specialty Co.	\$109.50
35-mm	G. Zuiko Auto-W	2.8-16	11.8 in.	Automatic	Olympus OM-1	Ponder & Best, Inc.	\$169.95
35-mm	GAF Auto Chiron	2.8-22	1.8 ft.	Automatic	Pentax-type mounts	GAF Corp.	\$83.25
35-mm	H. Zuiko Auto-W	2-16	11.8 in.	Automatic	Olympus OM-1	Ponder & Best, Inc.	\$279.95
35-mm	Hanimex Auto	2.8-16	2 ft.	Automatic	Canon, Minolta, Nikon, Pentax, Praktica	Hanimex (U.S.A.) Inc.	\$89.95
35-mm	Hugo Meyer	4.5-22	0.08 ft.	Presel	Exakta, Exa	Exakta Camera Co.	\$35
35-mm	Jupiter 12	2.8-16	2 ft.	Manual	Zorki, Leica, Canon thread	Arel Inc.	\$79.95
35-mm	Kalimar	2.8-22	2 ft.	Automatic	Compatible with "T" system	Kalimar Inc.	\$84.95
35-mm	Konica Hexanon AR	2-16	1 ft.	Automatic EE	Konica Autoreflex, A, T, T-3, T 1000	Konica Camera Co.	\$260
35-mm	Konica Hexanon AR	2.8-16	1 ft.	Automatic EE	Konica Auto Reflex, Autoreflex T, A, T-3	Konica Camera Co.	\$189
35-mm	Mamiya/Sekor Auto ES	2.8-16	2 ft.	Automatic	Mamiya Auto XTL, X 1000	Bell & Howell/Mamiya Co.	\$129.50
35-mm	Mamiya/Sekor Auto SX	2.8-16	2 ft.	Automatic	Mamiya/Sekor, Pentax	Bell & Howell/Mamiya Co.	\$114.50
35-mm	MC Minolta/Celtic	2.8-16	1 ft., 3 in.	Automatic	All Minolta SLRs	Minolta Corp.	\$100
35-mm	MC Rokkor X	1.8-16	12 in.	Automatic	All Minolta SLRs	Minolta Corp.	\$233
35-mm	MC Rokkor X	2.8-16	1 ft., 3 in.	Automatic	All Minolta SLRs	Minolta Corp.	\$152
35-mm	Mida	2.8-22	1.8 ft.	Automatic	Canon, Konica, Minolta, Nikon, Pentax mounts	Mida Photo	\$89.50-\$104.50
35-mm	Miranda Auto	2.8-16	1 ft.	Automatic	Konica	AIC Photo Inc.	\$127.95
35-mm	Miranda Auto E	2.8-16	12 in.	Automatic	Miranda Auto Sensorex EE	AIC Photo Inc.	\$134.95
35-mm	Miranda EI	2.8-16	11.8 in.	Automatic	Miranda Auto Sensorex EE, DX 3, RE II	AIC Photo Inc.	\$134.95
35-mm	PA Curtagon	4-22	1 ft.	Manual	Leicaflex SL	E. Leitz, Inc.	\$411
35-mm	Petri Auto	2.8-22	2 ft.	Automatic	Petri FT, FT II, V6	Petri International Corp.	\$96.25
35-mm	Petri EE	2.8-22	2 ft.	Automatic	Petri FT EE	Petri International Corp.	\$145.75
35-mm	P.R.O. Upsilon	2.8-16	1 ft., 3 in.	Automatic	Canon FD, Konica EE, Minolta, Nikon, Olympus OM-1, Pentax, ES	P.R.O.	\$129.95-\$139.95
35-mm	Rikenon	2.8-16	1.3 ft.	Automatic	Edixa, Pentax, Praktica, Ricoh	Braun North America	\$104.95
35-mm	Samigon Automatic	2.8-22	2 ft.	Automatic	Canon F1, FTb, Minolta SR-T 101, Nikon, Pentax	Samigon Corp.	\$85-\$95
35-mm	Schneider Curtagon	2.8-22	1 ft.	Automatic	Alpa, Edixamat, Exa, Exakta, Pentacorn, Praktica, Praktina	Burleigh Brooks Optics Inc.	\$135
35-mm	Schneider Curtagon	2.8-22	13 in.	Automatic	Edixa, Pentax	Edixa Camera Co.	\$99.50
35-mm	Sigma XQ Auto Flash	2.8-22	20 in.	Automatic	Canon, Konica, Minolta, Nikon, Olympus, Pentax, ES	EPOI	\$135
35-mm	Skoparex	3.4-16	1 ft.	Automatic	BM or TM mount for Icarex	H.P. Marketing Corp.	\$149, \$170
35-mm	Soligor Auto	2.8-16	1 ft.	Automatic	Canon SLR, Konica T, Minolta SR, Miranda EE, Nikon F, Pentax	AIC Photo Inc.	\$128.50; \$135.50
35-mm	Soligor Auto T4	2.8-16	1 ft.	Automatic	"T-4" system	AIC Photo Inc.	\$114.50
35-mm	Soligor C/D	2-16	11.8 in.	Automatic	Canon FD, Konica, Minolta, Nikon, Olympus OM-1, Pentax	AIC Photo Inc.	\$199.50
35-mm	Summicron	2-16	28 in.	Click-stop	Leica M2, M4, M5	E. Leitz, Inc.	\$270
35-mm	Summicron R	2-16	1 ft.	Automatic	Leicaflex, Leicaflex SL	E. Leitz, Inc.	\$453
35-mm	Summilux	1.4-16	40 in.	Click-stop	Leica M2, M3, M4	E. Leitz, Inc.	\$324
35-mm	Super-Multi-Coated Takumar	2-16	16 in.	Automatic	Honeywell Pentax H1a, H3v, SL, SP 500, Spotmatic I, II, Ila, ES	Honeywell Photographic Prods.	\$269.50
35-mm	Super-Multi-Coated Takumar	3.5-16	1 1/2 ft.	Automatic	Honeywell Pentax H1a, H3v, SLI, SP 500, Spotmatic I, II, Ila, ES	Honeywell Photographic Prods.	\$149.50
35-mm	Tamron F-System	2.8-22	19.7 in.	Automatic	Fixed mounts for Canon, Konica, Minolta, Nikon	Tamron Div., Berkey Marketing	\$109.95
35-mm	Topcor UV	3.5-22	16 in.	Automatic	Topcor Auto-100, Unirex, IC-1	Pallard Inc.	\$78.75
35-mm	U.W. Nikkor	2.5-16	33 in.	Automatic	Nikonos II	Nikon Inc., sub. EPOI	\$100.50
35-mm	Vivitar	3.5-22	3 ft.	Presel	"T" system	Ponder & Best, Inc.	\$51.50
35-mm	Vivitar	2.8-16	3 ft.	Presel	"T" system	Ponder & Best, Inc.	\$62.50
35-mm	Vivitar Auto	2.8-16	23 in.	Automatic	Canon SLR, Konica Autoreflex, Mamiya/Sekor, Minolta, Nikon, Olympus OM-1, Pentax mounts	Ponder & Best, Inc.	\$119.50; \$129.50
35-mm	Vivitar Auto	1.9-22	1 ft.	Automatic	Canon, Konica, Mamiya/Sekor, Minolta, Nikon, Olympus OM-1, Pentax	Ponder & Best, Inc.	\$139.50; \$149.50
35-mm	Vivitar Automatic TX	2.5-16	10 1/2 in.	Automatic	TX adapters available for Canon FL/FD, Konica, Mamiya/Sekor SX, Minolta, Nikon, Olympus OM, Pentax ES, F, Vivitar universal thread	Ponder & Best, Inc.	\$129.50
35-mm	Wide-Angle Astranar	2.8-22	3 ft., 6 in.	Presel	Petri, Pentax screw-in mounts, most popular SLRs using T mounts	Sterling Howard Corp.	\$32.95
35-mm	Zenit Distagon	2.8-22	16 in.	Automatic	Rolleiflex SL 35	Roller of America, Inc.	\$240
38-mm	Schneider Xenar	2.8-16	3 ft.	Manual	Robot Royal, Recorder, Motor Recorder 24 and 18, Star II	Karl Heitz, Inc.	\$279
38-mm	Schneider Xenar	2.8-16	1 1/2 ft.	Manual	Robot Star 25, 50, 90, Junior, Star I, LW	Karl Heitz, Inc.	\$239
40-mm	Gauss Tachar	2-22		Manual	Barrel mount with iris	Ercona Corp.	\$400

FOCAL LENGTH	NAME	f-STOP RANGE	MIN. FOCUS	DIA-PHRAGM	FITS CAMERAS*	SUPPLIER	PRICE
40-mm	Schneider Xenon	1.9-16	2½ ft	Manual	Robot Star 25, 50, 90, Junior, Star I, LW	Karl Heitz, Inc.	\$289
40-mm	Schneider Xenon	1.9-16	2½ ft	Manual	Robot Royal 25, 50, 90, Recorder, Motor Recorder 24 and 18	Karl Heitz, Inc.	\$329
40-mm	Summicron-C	2-16	2 ft, 8 in.	Manual	Leica CL	E. Leitz, Inc.	\$195

MACRO

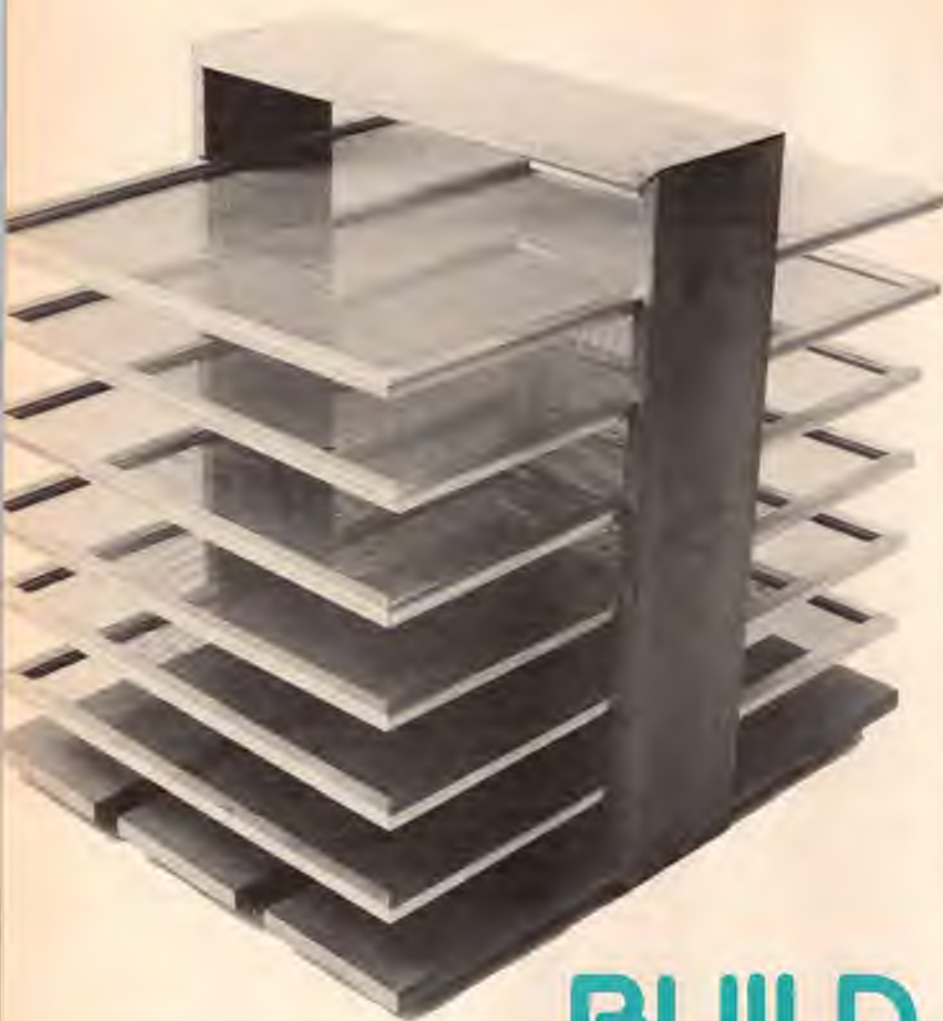
FOCAL LENGTH	NAME	f-STOP RANGE	MIN. FOCUS	DIA-PHRAGM	FITS CAMERAS*	SUPPLIER	PRICE
12.5-mm	Photar	1.8-8	For use with bellows	Manual	Leica M with Visoflex and Bellows-I; Leicaflex SL with Bellows-R	E. Leitz, Inc.	\$364
16-mm	Sigma XQ	2.8-22	1 in.	Automatic	Canon, Konica, Minolta, Nikon, Olympus, Pentax, ES	EPDI	\$295
20-mm	Zuiko Macro	3.5-16	5.1 in.	Manual	Olympus OM-1	Ponder & Best, Inc.	\$119.95
25-mm	Alpa Luminar	3.5-16	(For use w/bellows & ext. tubes)	Manual	Alpa	Karl Heitz, Inc.	\$349.50
25-mm	Photar	2.5-16	For use with bellows	Manual	Leica M with Visoflex and Bellows-I; Leicaflex-SL with Bellows-R	E. Leitz, Inc.	\$281
30-mm	Topcon Macro	3.5-22	2-10 magnification (with bellows)	Manual	Topcon Super D, OM/IC-1	Paillard Inc.	\$111
35-mm	Macro Flektagon	2.8-16	4 in.	Automatic	All models Exakta/Exa	Exakta Camera Co.	\$125
35-mm	Novoflex Macro-Novoflexar	3.5-16	2½ in.	Preset	Exakta, Nikon, Pentax	Burlingh Brooks Optics, Inc.	\$171
35-mm	Spiratone Macrostar	3.5-16	For use with bellows	Manual	"T" system	Spiratone, Inc.	\$18.95
38-mm	Zuiko Macro	3.5-16	6.3 in.	Manual	Olympus OM-1	Ponder & Best, Inc.	\$159.95
40-mm	Alpa Makro Kiler "D"	2.8-22	2 in.	Manual	Alpa	Karl Heitz, Inc.	\$299.50

Zoom

FOCAL LENGTH	NAME	f-STOP RANGE	MIN. FOCUS	DIA-PHRAGM	FITS CAMERAS*	SUPPLIER	PRICE
35-70-mm	Canon FD SSC	2.8-22	3½ ft	Automatic	Canon EF, F-1, FT, FTb, TLb, TX, Pellix, TL-QL	Canon USA, Inc.	\$745
35-85-mm	Vivitar Series 1 Variable Focusing	2.8-16	10.2 in.	Automatic	Canon FD, FL, Konica, Minolta SRT/SR, Nikon, Olympus OM-1, Vivitar Universal thread	Ponder & Best, Inc.	\$499.50
35-100-mm	Konica Hexanon Varifocal AR	2.8-16	10.6 in.	Automatic EE	Konica, Auto Reflex, Autoreflex T, A, T-3, A-1000	Konica Camera Co.	\$699
35-105-mm	Soligor Macro & Zoom	3.5-22	4 ft, 7 in., 8.2 in. macro	Automatic	Canon FD, Konica, Minolta, Miranda EL, Nikon, Olympus OM-1, Pentax	AIC Photo, Inc.	\$450
36-100-mm	Braun	3.5-22	5.9 ft	Automatic	Canon, Konica, Minolta, Nikon, Olympus OM-1, Pentax	Braun North America	\$299.95, \$319.95
38-90-mm	Spiratone Sun Zoom	3.5-22	5 in.	Automatic	Canon EF, F-1, FT, FTb, Exakta, Konica Autoreflex, Minolta, Miranda, Nikkormat, Nikon, Olympus OM 1, Pentax Spotmatic ES, F, Petri, Praktina LLC, TL, Yashica	Spiratone, Inc.	\$198
38-100-mm	Tamron Adaptall	3.5-22	11 in.	Automatic	Canon, Fujica, Konica, Leicaflex, Mamiya SX, Minolta, Miranda, Nikon, Olympus OM, Pentax ES/F, Praktica, Topcon, Rollei SL	Berkey Marketing	\$599.95
39-80-mm	Sigma XQ Macro System	3.5-22		Automatic	Canon, Konica, Minolta, Nikon, Olympus, Pentax, ES	EPDI	On request
40-80-mm	MC Zoom Rokkor-X	2.8-22	14½ ft	Automatic	All Minolta SLRs	Minolta Corp.	On request
40-120-mm	Vario Sonnar	2.8-22	8 ft	Automatic	Contarex	H.P. Marketing Corp.	\$1,050

SPECIAL TYPES

FOCAL LENGTH	NAME	f-STOP RANGE	MIN. FOCUS	DIA-PHRAGM	FITS CAMERAS*	SUPPLIER	PRICE
1.8-mm	Alpa Kinoptik	1.9-22	Fixed	Manual	Alpa	Karl Heitz, Inc.	\$1,399
6-mm	Nikkor Fish-eye	2.8-22	10 in.	Automatic	All models Nikon, Nikkormat	Nikon Inc., sub. EPDI	On request
6-mm	Nikkor Fish-eye	5.6-22	Fixed	Manual	Nikon F, F2, Nikkormat, FT, EL	Nikon Inc., sub. EPDI	\$1,247.75
7.5-mm	Canon Fish-eye SSC	5.6-22	Fixed	Manual	Canon F-1, FT, FTb, Pellix, TL-QL, TLb	Canon USA, Inc.	\$630
7.5-mm	MC Fish-eye Rokkor-X	4-22	Fixed	Automatic	All Minolta SLRs	Minolta Corp.	On request
8-mm	Auto-Nikkor Fish-eye	2.8-22	1 ft	Automatic	All models Nikon, Nikkormat	Nikon Inc., sub. EPDI	\$1,058
8-mm	Zuiko Auto Fish-eye	2.8-22	7.9 in.	Automatic	Olympus OM-1	Ponder & Best, Inc.	\$999.95
10-mm	"QP" Fish-eye Nikkor	5.6-22	Fixed	Manual	Nikon F, F2, Nikon Photomic, Nikkormat FTn, FT, EL	Nikon Inc., sub. EPDI	\$1,020
15-mm	Canon Fish-eye SSC	2.8-16	1 ft	Automatic	Canon F-1, FTb, TLb	Canon USA, Inc.	\$525
15-mm	Konica Hexanon AR Full-Frame Fish-eye	2.8-16	6 in.	Automatic EE	Konica Autoreflex A, A3, A1000, T, T2, T3	Konica Camera Co.	On request
16-mm	Auto-Nikkor Fish-eye	3.5-22	72 in.	Automatic	All models Nikon, Nikkorex	Nikon Inc., sub. EPDI	\$499.50
16-mm	EBC Fish-eye	2.8-22	9.8 in.	Automatic	Fujica ST-701, ST-801, ST-901, Pentax, Praktica	Fuji Photo Film U.S.A., Inc.	\$455
16-mm	MC Fish-eye Rokkor-X	2.8-16	1 ft	Automatic	All Minolta SLRs	Minolta Corp.	\$360
16-mm	T-F-Distagon Fish-eye	2.8	1 ft	Automatic	Contarex	H.P. Marketing Corp.	\$725
16-mm	Zuiko Auto Fish-eye	3.5-22	7.9 in.	Automatic	Olympus OM-1	Ponder & Best, Inc.	\$549.95
17-mm	Super Multi-Coated Takumar Fish-Eye	4-22	.65 ft	Automatic	Honeywell Pentax ES, ES II, H1a, H3v, SL, SP 500, Spotmatic I, II, F	Honeywell Photographic Prods.	\$319.50
24-mm	Sigma Filtermatic Multi-coated	2.8-22	16 in.	Automatic	Canon F-1, Exakta, Konica, Leicaflex, Mamiya XTL, Minolta, Miranda, Nikon, Pentax, ES, Petri	R.H. Div., Interphoto	\$179.95
24-mm	MC VFC Rokkor-X	2.8-16	1 ft	Automatic	All Minolta SLRs	Minolta Corp.	\$425
35-mm	Canon TS SSC	2.8-22	1 ft	Manual	Canon F-1, FTb, TLb	Canon USA, Inc.	\$662
35-mm	PA Curtagon	4-22	10 in.	Automatic	Contarex	H.P. Marketing Corp.	\$377
35-mm	PA Curtagon	4-22	1 ft	Preset	Adapters for all SLR 35s (except Nikon FTn)	Schneider Corp. of America	On request
35-mm	PA-Curtagon Schneider Perspective Adjustment	4-22	14 in.	Manual	Most SLRs via adapters	Burlingh Brooks Optics, Inc.	\$395
35-mm	PC-Nikkor (Perspective Control)	2.8-32	1 ft	Preset	Nikon F, F2, Nikon Photomics, Nikkormat FT, FTn	Nikon Inc., sub. EPDI	\$335
35-mm	Zuiko Shift	2.8-22	11.8 in.	Manual	Olympus OM-1	Ponder & Best, Inc.	On request
40-mm	Peri-Apollar (360-degree coverage)	5.6-22	4 in.	Manual	Alpa	Karl Heitz, Inc.	\$3,595



The functional design of the archival print dryer is attractive and, most important, promotes the slow, air drying required for archival standards. The fiberglass-cored plastic screens do not absorb chemicals and are noncorrosive.

BUILD YOUR OWN ARCHIVAL PRINT DRYER

It's cheap . . . it works . . .
and it looks good, too!

By MIKE LAURANCE



With the exception of a few brass screws, all the materials needed for dryer construction are shown here. Left to right: the upper framework, the base, and the aluminum-framed, plastic screens.



The base is assembled onto the one-by-two's after the two side pieces have been notched to accommodate the slotted side pieces of the upper frame. Care should be taken at this point to ensure that the two side pieces are positioned so that their outside measurement exactly equals the length of the top piece of the upper frame.

The design of a print dryer to meet archival processing requirements is essentially a simple task. After all, how much trouble can you get into when all you have to do is devise some way to expose prints to the air while they are resting on a surface that will allow the air to circulate and will, in addition, be noncorrosive and not absorb and build up concentrations of fixer and other darkroom chemicals? The answer is simply to stretch some noncorrosive and nonabsorbent fiberglass-core plastic window screening on a frame and hang it up where the air can circulate around it. The only problem comes when you try to make this monstrosity into something that doesn't appear to be a cross between a packing crate and a torture device.

When I undertook the construction of a new darkroom recently, this problem did cause me some consternation. However, with the help of a few friends and a few late sessions around the coffee pot in a smoke-filled room, the consternation faded and a design took shape. (At this point, I must offer special thanks to Steve Szabo of Washington, D.C., who was holding the light at the end of my coffee- and smoke-induced

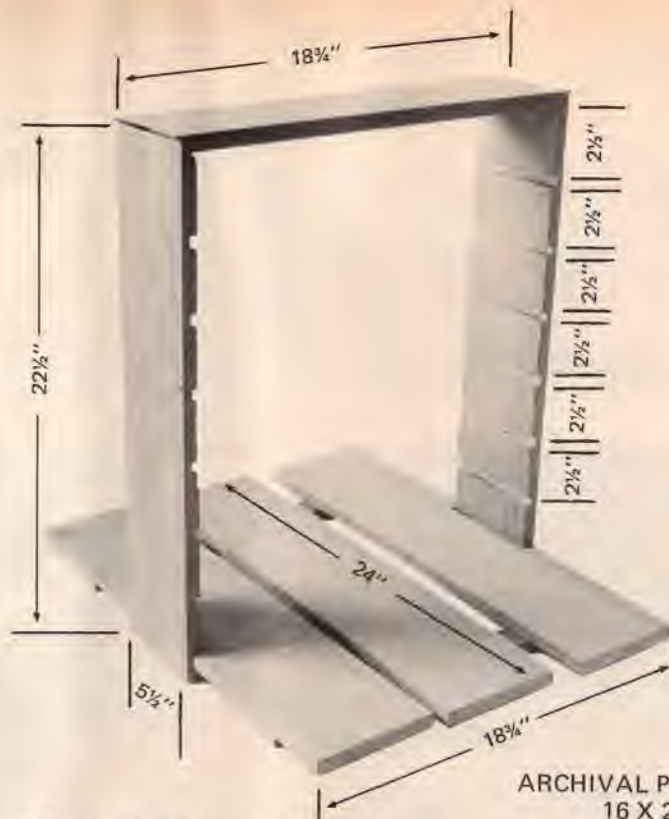
35-MM PHOTOGRAPHY



When the base is assembled and fastened securely with brass screws, the slotted side pieces are ready to be attached.



The side pieces of the upper frame are slotted to a depth of $\frac{3}{16}$ to $\frac{3}{8}$ inch so the screens can slide in and out easily. The top ends of the side pieces are mitered to match the upper frame piece. Grooves can be made with a router, a table saw with dado blade, or a hand saw and a chisel.



ARCHIVAL PRINT DRYER 16 X 20 SIZE

capacity: 6 16 X 20 s,
12 11 X 14 s, 24 8 X 10 s
all material is $\frac{3}{4}$ " redwood

After installing the side pieces, all that is left is the top frame part. The best way to assemble this is with glue and miter clamps. In addition, the miter joint can be drilled and fastened with brass screws. Once this is done, simply slide the screens into their slots and the job is complete.

tunnel. He is the one who contributed most to this design and if you ever run into him say "thanks" for his kindness in letting me pass some of his ideas along.)

As you can see in the drawings and pictures on these pages, the design is simple, functional, and aesthetically pleasing. It can be used and stored right out in plain sight without your feeling that it is something to be ashamed of. One of my friends has built his about six feet tall; in between printing sessions, he keeps it in the living room and tells everyone that it is a piece of sculpture (so far, no one has doubted him). Mine happens to be suspended from the ceiling of my darkroom in an effort to conserve some precious counter space, and I can honestly say that it looks good even from the bottom. Aside from all these cosmetic considerations, it also happens that the dryer, because of its open design, is pretty efficient.

The materials used in the construction of the frame and base are pretty much up to your personal desires. I have used redwood primarily for its looks and resistance to rot when exposed to very humid conditions over a long period. Since I live in California, I can obtain redwood inexpensively. If you live in an

area where the cost of this wood is prohibitive, simply switch to some other type and be sure to finish it well with a liquid plastic (polyurethane, for instance) or an exterior or marine varnish. The screens, however, should *not* be anything other than plastic or fiberglass. *Don't use a screen made of metal.* My screens are 18x24 inches overall, which gives me inside dimensions of $16\frac{1}{2}$ x $22\frac{1}{2}$ inches—enough room to fit one 16x20, two 11x14s, or four 8x10s per screen. The screens were cut and stretched on aluminum frames by my local hardware store at a cost of approximately \$2.50 per screen. If you are more economically minded, or a bit handier than I am, you can make your own with wooden frames or with aluminum framing that is readily available at most hardware stores.

I would recommend that you stick with the same size as mine and, if you need a larger capacity, simply make your dryer taller and use more screens. Also, be sure to pre-measure the material used for the frames to make sure you can fit prints onto them and that they will fit into the slots in the uprights. Do not place the screens any closer together than the $2\frac{1}{2}$ inches shown in the drawing. Otherwise, you will cut down on the air

circulation and increase drying time.

Using this dryer is easy. First, you should wash the screens before use to make sure that no chemicals remain from the previous session. Liquid dishwashing detergent and a sponge work well. After washing, be sure to rinse the screens thoroughly with plenty of water, dry them with a damp sponge, and place them into the dryer. Standard paper prints should first be squeegeed on a hard nonporous surface such as a laminated-plastic-covered board or a sheet of $\frac{1}{4}$ -inch Plexiglas, then placed *emulsion-side down* on the screens. Standard paper *color* prints are placed *emulsion up*, as are *resin-coated* and *stabilization papers*. After the prints are on the screens and the screens are in the dryer frame, all you need do is wait until the prints are dry (this can take, depending upon the room humidity, from two to eight hours. Slow drying time is the great liability of air dryers, but that is the way it should be done to minimize emulsion expansion and contraction and change in color balance with color prints. After your prints are dry, a little time in a dry mount press or under a weight larger than the print will make them flat and ready to show.



PHOTOGRAPHS BY
NATHAN FARB
TEXT BY
JUDITH FARB

Esme



Esme was born six weeks prematurely in a small hospital in Wyoming. I remember the terror I felt in the millisecond between the instant of her birth and the sound of her first cry, and the enormous relief I felt at the fullness of it. Her skin began to yellow on the second day. The doctor reassured me, and I believed him until the third day when her arms and legs were quiet, and it felt to me as though the muscles in her back were melting in my arms. I wasn't sophisticated enough to know then that it was the cells in her brain that were being eaten. It was not until eight days later in a larger hospital in Montana, after her blood was exchanged, that a doctor told us what we might expect. Esme had hyperbilirubinemia (infant jaundice), he said. There has probably been some brain injury. It may affect her coordination. She may be spastic or have random uncontrollable movement. It may affect her hearing and her speech. She may be retarded. These secondary symptoms are called kernicterus. See a neurologist when you get back to New York. Watch her closely yourself. He was a kind man and he spoke to me honestly. When I did not flinch, he patted my shoulder, and so I comforted him. Don't worry, I said, I'll fix it. It was inconceivable that it could be anything serious.

Through Esme's first year and almost through her second, I watched her. Wait and see, the





Esme

doctors told me. There is a lot of normal variation. After all, she was a preemie. I listened to them without much struggle. They were the best New York had to offer. It was harder to argue with them than their country cousins back in Wyoming. I sensed things about Esme. Many nights I would lie awake trying to piece them together, but at that time, I had no words to describe what my instincts told me about her. She was too quiet, too good. She ate and ate, but she was still very small—only 17 pounds when she was a year old. She was sweet and funny, but I was always afraid. Meanwhile, there were always more tests and more waiting.

The turning point came in June of 1973. Esme is retarded, I was told. She's sweet, but she won't amount to much. Don't waste your time and money running around looking for cures. Enjoy her for what she is. I did not start to cry until I was out in the hall, the office door closed behind me. I did not stop crying for several days, but when I did, I began to holler. Only two months before they had shrugged off my fears, chided me for my anxiety. How could they sit there acting so wise and arrogant when they knew nothing, had nothing to offer. I was through with listening to them and through with waiting. Enjoy her! Esme is a child, not a pet!

I took a really good look at her, and began to evaluate her myself. She was seven weeks away from her second birthday. She could crawl and creep and pull herself to standing. She walked well holding onto my hand or a convenient piece of furniture, but she could not let go and walk independently. She could feed herself, although her fingers were clumsy. She had trouble stacking blocks, would often indicate she wanted me to do it for her. She liked books, especially if there was something to touch or to pop up. She did not seem to understand a single word of language, not even Mommy or Daddy or her name. She responded to









Esme

sounds, loved music, began pulling at her clothes when I ran the water in the bathtub. She knew things all right. She knew where everything went and how things worked, everything that she could see or touch. What did it all mean!

I began to educate myself. I read everything I could find from pop "miracle" books to the most recent pediatric journals. I started to work with Esme regularly, every day. We babbled at each other for hours. We crawled back and forth across the floor, up and down the stairs. We went for long walks, looking at everything, touching everything. I talked constantly, describing her environment over and over, indentifying objects, focusing her attention. Against the advice of all the professionals who were seeing Esme, we took her to the Institutes for the Achievement of Human Potential in Philadelphia. We came home and incorporated many of their ideas into her schedule.

Esme is four now. She goes to nursery school with children her own age. She can walk and run and go down the slide. She is awkward and she is usually last, but not always. The other children like her and Esme is very happy to be with them. The last time she was tested, they said her intelligence was normal. How did that happen? Different test? Different child? I try not to pay attention to any of that stuff. Her biggest problem is speech and language. She has been wearing a hearing aid for about six months, and she has auditory training with a speech therapist twice a week. We still work regularly at home. It is usually slow going, but there are often nice surprises along the way. The other night she got up and recited Baa-Baa Black Sheep. A lot of it was garbled, but it was all there and understandable, too. Esme's future is uncertain, but then, so is everyone's. Besides, Esme is very determined. For the time being, she thinks she can do anything. I'm willing to go along with that.

—Judith Farb

ON PHOTOGRAPHING ESME

Photographing Esme has been one of the simplest and most complex things I have ever done. I started taking pictures of her before she was born. I wanted to photograph everything about her so she could know about her early life. The day she was born, I got up before dawn and photographed the sunrise so she would know what that day looked like as it, too, arrived.

Several years before Esme was born, I had come to believe that the only thing really worth photographing was one's own life. It had occurred to me one day that when I reached 70, I wouldn't really be interested in the pictures I had taken in Rumania or Lockport, but that I would want to see the pictures of my family, my children, and the friends that I had shared life with.

With that in mind, I had turned earnestly to photographing my family. During that time, life seemed to grow more difficult and it seemed important to talk about the things within one's own life. I wasn't sure it could be done







Esme

photographically, but I believed in the idea.

The first picture of Judith pregnant is like a dream—a dream of the new happiness and closeness that would come from a new life. The tragic mistakes of the doctors at Yellowstone Park were to come only weeks later. Judith knew something was wrong and I suspected the same, but instead of screaming at the doctors to do something to make my child better, I continued to photograph, almost transfixed by the horrible injury that was taking place. Some part of me must have been thrilled; this was the meat of what life and art are made of. This was the photographer, the artist, the pure ego part of me that I hate at times, for it seems to strip me of my basic humanity.

There are aspects of photographing Esme that I do not understand. She has always had her brain-injured side and her well-beautiful side. When she was very young, it was impossible for me to capture the brain-injured side. Try as I might, the pictures always came out showing her as a



lovely, well child. Then there came a time when I put on a disciplined and concerted effort to capture the brain-injured side, and was finally able to do so. At that point, the process reversed itself, and it is now almost impossible to capture the beautiful child.

What will happen now? Judith and I are separated. We each do what we have to with Esme without getting in the other's way. I spent eight weeks alone with Esme this summer, except for the afternoons when she went to school. Taking pictures of her seemed to be the last thing on my mind. I took perhaps 10 Polaroid photographs one day at the end of the summer. It seemed we had quite enough to do just eating and sleeping and reading and going to speech therapy and riding the Staten Island ferry and learning and laughing and loving and crying together.—*Nathan Farb*

ROUNDUP: DAYLIGHT DRUMS

Color print processors that sell for under \$100

By BOB NADLER



As more and more amateur photographers discover just how easy it is to do their own color printing in their own uncomplicated basement, kitchen, or closet darkroom, more and more manufacturers find it profitable to supply new equipment designed with them in mind. I have managed to use a good deal of this hardware and I have limited my discussion here to daylight drums and their associated motor bases because I feel that these are the most useful color print processors for the amateur or small-volume professional printer.

Processing drums are, essentially, little more than lighttight plastic tubes with one or more removable end caps. After color (or black-and-white, if you are so inclined) printing paper has been exposed, and before any lights but safelights are turned on, the paper is curled into a tube and inserted into a processing drum. Once the drum is capped, the normal room lights may be turned on.

There are several processing procedures possible from this point, but the one which I recommend is ambient-temperature processing. With this technique, all of the processing

chemicals are used at room temperature and the only temperature control required is obtained from a water pre-bath. The proper temperature for the pre-bath is determined from a graph-like device called a nomograph. The tempered pre-bath water is poured through a light-baffled end cap into the processing drum and allowed to heat the contained paper and the drum itself. This water is then poured away and a very small quantity (1½ to 3 ounces for a single 8x10) of color developer is poured into the drum. The drum is then placed on a motor-base agitator or on a level surface and agitated for the period called for by the maker of the chemistry being used—typically about 3 minutes. The developer is then poured away (or poured back into its container and used again with replenishment), a small quantity of stop bath is put in the drum, and the drum is again agitated.

The same general procedures are followed for bleach-fix, washes, and stabilizing. However, with certain smooth-walled drums, the washing and stabilizing are better carried out outside of the drum in a standard paper development tray.

That rather abbreviated explanation

35-MM PHOTOGRAPHY



may be helpful to the non-printer in understanding the following alphabetical guide to drums I have personally used.

BESELER/Processing Drum (8x10, 11x14)

Up until now, there were two basic kinds of daylight, color-print-processing drums. There was the type that you added chemistry to while the drum was in a *horizontal* position, and there was the type you filled with the drum in the *vertical* position. Each type had a feature in common: they both were designed to keep the chemistry from contacting the paper in the drum until the person doing the processing wanted it to make contact.

In the case of the vertical-type drums (FR, Colourtronic, Kodak-England, Cibachrome, etc.), a separate built-in well holds the freshly added chemistry while a lighttight baffle at the other end of the drum allows the user to drain the device at the same time he is adding fresh chemistry. The vertical drum must deliberately be placed in a horizontal position before the chemistry can flow out of the built-in well and contact the print.

The horizontal-type drums (Simard, Beseler, Chromega, Unicolor, etc.) all allow the chemistry to flow into a trough between the ends of the print. To get the chemistry out of the trough and onto the print, the drum has to be rotated about its long axis so that the chemistry pours over the flanges, rods, or ribs that form the trough walls, and contacts the print surface. There, of course, is an excellent reason that all of the drum designers have gone to great lengths to insure that the fresh chemistry stays off the print until the printer wants it there. Imagine what your prints would look like if some parts of them were subjected to

developer slop-over before others!

When Beseler stopped marketing the Simard drum (which they did quite successfully for some time), they designed their own from scratch. One of the unusual things they did was to combine the separate-well idea of the vertical-type drum with the configuration of a horizontal-type. So first you stand the new Color by Beseler Processing Drum on its legs, or place it on the agitation-drive wheels of a motor base, and add the 1½ ounces of chemistry Beseler says will suffice for one-shot print processing. The chemistry will thereupon flow through a tricky, double-baffled snout directly into a long, open-topped well which runs the full length of the drum (it is attached to the back cap) and is located so that the lips of the well are about an inch above the paper surface. Thus, the drum requires a considerable amount of rotation before any of the chemistry contained in the well will pour over its edge and onto the print.

As you can imagine, this sort of arrangement (perhaps the accompanying photographs will help to make it clear to you) would be very tough to clean if Beseler hadn't made the processor's rear-end cap removable. Since they did, though, cleaning most of this drum and its well is easy and so is drying it (the baffled pouring cap is as hard to clean as anyone else's). Be careful, though, not to drop the end cap with the long trough attached on a hard floor. I did, and I managed to break the trough off the cap.

With both caps removed, it is easy to see that this 10.4-cm drum has two molded-in ribs, one removable rod, and one removable paper separator. The rod and separator are used only when multiple prints on paper sizes smaller

BESELER

A separate pour-out slot is part of the Color-By-Beseler drum's long front snout. Both end caps come off the Beseler unit, and the back cap has a built-in chemical trough. This drum is essentially smooth-walled, but does have two molded-in ribs to act as paper locator. The removable rib allows for processing two 5x7 sheets simultaneously. The removable white print separator, here attached to removable rib, permits processing four 4x5s.



CHROMEGA
Above, Chromega 8x10 drum atop its motor base. A thick centering band—available to fit only Chromega drums—is placed between a pair of guide rails molded into the base to keep the drum from "walking off" or the end caps from hitting the sides of the agitator.

Above right, a patented action built into Chromega motor bases provides up-and-down tilting agitation in addition to rolling action. Drum shown is the 16x20 model.

ROUNDUP: DAYLIGHT DRUMS

than 8x10 are required. The rod goes in for a pair of 5x7s, and the separator goes on the rod for processing four 4x5s simultaneously. The snout fitted to this drum allows the chemical pour-out to be very accurately controlled so those of you who want to use a replenishment system will have no difficulty in pouring processing solutions directly back into the bottles they came from. Pour-in is fast for small volumes but a bit on the slow side when you want to get a quart or so into the drum.

Another interesting feature of the drum is that each of the push-on caps (they must be located on a pin before pushing them on) fits only on its proper drum end (a raised collar at one end does the trick) to cut down on darkroom confusion.

As the walls between the ribs are quite smooth, it might be a good idea, when using this drum, to do the final wash and stabilizing steps in separate trays, though Beseler's instructions do indicate that both these procedures can be successfully carried out in the drum if desired. The 8x10 unit is priced at \$20.95, including a pad on which the drum may be rolled manually without slippage; the 11x14 lists at \$33.95.

BESELER/Motor Base Agitator

Beseler went the same route with their motor base that they did with their processing drum. Originally, this firm marketed a motor base designed and built by Simmard which featured built-in agitation across the drum's horizontal axis (transverse agitation). When Beseler's association with Simmard ended, they set out to design and manufacture their own motor base. Like their drum design, the motor base shows some innovative features.

For any reader who is not familiar with



just what one of these devices does, its function can be most simply explained by saying that it agitates the chemistry inside of a processing drum by continuously rolling it, at a constant rate, around its horizontal axis. You can perform the same function by rolling a processing drum on a level surface with no more apparatus than your two arms, but you won't do the job as uniformly and consistently as a motor base will. And it won't be long before your shoulders begin to ache.

The new Beseler motor base is one of the narrowest on the market. In case you wonder about the importance of a motor base's width, let me hasten to add that the Beseler drum is one of the shortest on the market. Since the new 8x10 Beseler drum is so short, it will just barely fit on the Uniroller motor base, and it won't fit on the Chromega motor base at all. It fits the Beseler motor base quite nicely, however.

The Beseler motor base rotates the Beseler 8x10 drum at 60 rpm in one direction, with no provisions for transverse agitation. Because the rolling direction is constant, there is a tendency for the drum to shift (walk) toward one end of the machine or the other. To prevent drums from being walked right off the motor base (or having their end caps pulled off), Beseler provides a set of thick rubber "stabilizing" bands. These must be fitted over the drum and located so as to ride against the motor base's rubber drive wheels. There is sufficient friction between the rubber bands and the drum surface to keep the bands in place on the drum. This arrangement prevents the drum from being walked by the motor base and I found that if you leave the bands a little skewed and ripply, they act as cam surfaces and cause the drum to be



shaken a bit (transverse agitation) as it rotates.

Among the innovations found on this motor base are an excellent leveling foot and a cord-storage slot on the bottom of the machine—both very useful, and as far as I know, exclusive features. The \$49.95 Beseler motor base runs on 110-volt a.c. power. An on-off switch is the only control provided or needed. I was surprised to see that its line cord had an ungrounded plug, but apparently it didn't surprise UL labs because the machine is listed with them. I would avoid using it on any electrical device in a sink if I were you, though.

CHROMEGA/Daylight Color Print Processing Drums (8x10, 11x14, 16x20)

These drums are made by the Canadian firm of Simmard Photo Equipment Ltd. and sold by Berkey Marketing, Inc. in the U.S. Simmard holds the patents that cover the odd cam-shaped legs on which this horizontal-type drum rests when not being agitated. This drum is capable of providing automatic transverse agitation during normal, manual, rotational agitation. When the Chromega drum is rolled in one direction to the limit provided by one of its legs, the opposite leg's cam-shape lifts its end of the drum from the supporting surface and causes a wave of chemistry to move toward the other end of the drum. On the back-roll, the process is reversed. This end-for-end transverse agitation is said by Chromega (and Simmard) to provide consistent quality processing through better chemical mixing. This seems like a very reasonable claim.

These are anything but smooth-wall drums. Inside, they have several raised ribs running their length. These are

designed to keep the paper from making contact with the drum wall, thereby insuring that both chemistry and wash water can get behind the print being processed. I don't hesitate to recommend that washes be carried out in these drums if that is the way you prefer as I do to process.

In addition to the ribs, there are also several sets of raised guide-grooves on the inside drum walls. These grooves are designed to hold round (also patented) paper-guide rods. There are several sets of grooves which allow the guide rods to be installed in various combinations to accommodate not only both single and multiple prints on standard U.S. sizes of paper, but also on the rest of the world's metric sizes. Each drum carries three of these removable paper-guide rods. There are print separators which fit over one, two, or three of the rods (depending on drum size) to help hold multiple prints in place when, for example, the 16x20 drum is used with three separators on three rods to process four 8x10s simultaneously.

Only one end cap is removable. This, in combination with the light-baffled pour-in spout, makes for slightly inconvenient drum cleaning. The end cap is of the press-on type. It is first located on a pin, then pressed to a friction fit on the drum body. Outer dimensions of the three tanks are: 8x10(11.5-cm), 11x14(18.2-cm), 16x20(18.4-cm). Prices are: 8x10, \$22.95; 11x14, \$36.95; 16x20, \$53.

CHROMEGA/Dual Action Agitator

This motor base is also made by Simmard, in Canada, and marketed in the U.S. by Berkey Marketing, Inc. under the Chromega label. It incorporates Simmard's patented transverse agitation. As it rotates the drum between

Chromega drums, which are generally typical of the horizontal design, feature molded-in ribs; round, removable print-holding rods; and wing-like, removable print separators, all shown above, left. Above right, a cam shape designed into end caps creates transverse agitation when drums are agitated by manually rolling on a flat, level surface.



CIBACHROME

The Cibachrome drum is representative of the vertical-type design. It is shown in the upright position at the far left; note funnel-shaped pour-in cap. The bottom end cap, center illustration, provides for fast pour-out of liquids.

You can change paper capacity simply by changing center sections with this type drum; above right, note the smooth-walled interior and end caps with built-in, fully enclosed reservoirs.

ROUNDUP: DAYLIGHT DRUMS

its drive and idler wheels, it simultaneously rocks the drum, causing a wave to move within the contained chemistry from one end of the drum to the other. This rocking is accomplished by simply mounting the drive wheels slightly eccentric on their axle and arranging the drive wheels' eccentricity, relative to each other, so that when one wheel has reached its maximum upward excursion the other has reached its minimum point.

The rotational direction is constant and this plus the rocking would be a sure bet to walk any drum off to one side of the agitator or the other, were it not for what Chromega calls centering rings. These are rather thick-walled, plastic split rings, which fit over the outer dimensions of Chromega drums (and no one else's) and snap in place. Once located in the middle of a drum, the ring is placed between two raised guide rails molded into the motor base whenever the drum is placed on the base. The rails restrain the ring and the ring restrains the drum. Rotational speeds for the different size drums are: 8x10—50 rpm; 11x14 & 16x20—78 rpm. The unit is priced at \$69.95 with three (one for each size drum) centering rings.

CIBACHROME/Color Processing Drum (8x10, 11x14)

This drum is typical of the smooth-walled, vertical-type. The drum body is nothing more than a large diameter (10.5-cm) plastic tube. The inside walls of the tube are bare of ribs, flanges, or rods. Both end caps come off the tube so that it is possible simply to slip a longer, smooth-walled tube between them and you end up with an 11x14 drum.

Like other vertical-type drums, this one features light-baffled,

funnel-shaped, pour-in and pour-out reservoir end caps. These tricky caps enable the drum, when it is placed in a vertical position, to be emptied of its contents and loaded with fresh chemistry simultaneously. The liquid poured in through the pour-in cap is trapped in a reservoir and held there until the drum is placed in a horizontal position. As soon as the drum is placed in a vertical position any liquid in it empties out through the pour-out cap (assuming, of course, that the user is smart enough to know which end of the drum is to be up and which is to be down). This system works fairly well, but I find it can be a bit messy at times (if I happen to tilt the drum on its way from a motor base to the sink, for example).

If you work in a wet sink, you won't have any problems unless you put the drum down in a puddle in the sink. This drum is so designed that when placed pouring-out-cap-down in water, it can't empty because it air-locks. You can fix this by cutting a series of saw slots all around the pour-out cap rim. There is a similar problem, when working in a wet sink, to be encountered when filling the reservoir, as the center fill hole is the only means of entrance for the fluid and the only means of egress for the air it is displacing. The aforementioned saw slots fix this problem, too.

The biggest problem with this type of drum, however, is the possibility of contamination. It is impossible to get into the baffled reservoir chambers to scrub them out. And since you can't see inside the reservoirs, you can't really be sure whether the water you pour in to clean them is reaching every little nook and cranny, although a little swishing and shaking will probably go a long way. (The only similar drum that I know has solved this problem is the brand-new



Paterson unit.)

Like all completely smooth-walled drums, this one is extremely simple to load paper into. There is no such thing as correct paper placement. You need only roll the sheet into a tube, plop it in, and press (they are friction-fit) the cap (either one) back on. It is not hard to load any drum processors, but it is easier to load the smooth-walled ones. To balance this advantage I would recommend that you remove prints from the drum to wash them. I find I don't get as thorough a cleaning of the back of a print as I want when washing it in a smooth-walled drum. Print washing can be done in a tray. The basic 8x10 unit lists for \$17.50; a center tube to accommodate 11x14 paper costs \$10.

COLOURTRONIC/Daylight Processors (8x10, 11x14)

If you just read through the comments above on the Cibachrome drum, you know all you need to about this unit. The Cibachrome drum is very similar to the Colourtronic drum, which preceded it on the market by several years. The only easily discernible differences are in the outer dimensions of the Colourtronic's two tubes—they're 10.7 cm—and the shape of the end caps and their reservoirs. The procedures for using these vertical drums, their strengths, and their weaknesses are all the same. This drum also needs some saw slots cut in its pour-out cap.

The instruction sheet packed with the 11x14 tube advises that it will handle two 8x10s. It has been my experience that even in flanged drums, prints have a tendency to shift and overlap during processing. I find that this problem is aggravated in a smooth-walled drum. The manufacturer's prices are: 8x10, \$15.95; 11x14, \$19.95; 16x20, \$39.95;

20x24, \$69.96.

FR/One Shot Drum Processor

This \$23.50 8x10 daylight drum is no longer manufactured, but there are probably still lots of them on dealer's shelves across the country so it seems worthwhile to mention it here, particularly since it is one of the most elegantly finished drums I have seen. Unlike most of the drums available, this one uses an O-ring to seal the connection between its one removable end cap (the pour-in) and the tank body. Even the surface finish is glossy and very cleanly executed. This tank is also a typical vertical design. Like the others, it allows you to stand the tank on its pour-out end to empty its contents while you simultaneously pour the next step's chemistry into the funnel-shaped pouring cap at the top. Unlike the Colourtronic and Cibachrome drums, the FR unit's pour-out end is castellated so that air-locking this tank will be difficult unless you go out of your way to stand it in a really deep puddle. The smooth-walled drum has a 10.3-cm outer dimension. Cleaning can be doubly troublesome with this tank; only one end cap is removable and neither of the light-baffled end-cap wells can be disassembled for cleaning.

KODAK (England)/Printank

This 8x10 daylight color-print-processing drum is another of the vertical models. Perhaps the most important thing about this piece of hardware is who makes and markets it. While it is a *Kodak* product, it is strictly an *English Kodak* product and is unavailable in the U.S. At least *some* part of the Kodak organization is willing not only to provide a piece of equipment that is well suited to the amateur

PATERSON

The multiple-image picture of the Paterson drum, above left, illustrates a new approach to agitation technique. As the drum is rotated by its built-in handle, the drum shifts first toward one end of its cradle, then the other, causing a transverse wave in the chemistry in the drum. Above right, the basic components of the Paterson processor: cradle (note the drive pin at the bottom of the right-end fitting; it engages a spiral slot in the drum, causing to-and-fro agitation), drum, end cap, and crank handle. Paterson unit is only vertical type with pour-in reservoir that can be completely disassembled.



UNICOLOR

Unidrum II processors use a bayonet-type twist lock system for positive cap closure. Center, a 16x20 drum made by Unicolor by simply cementing two 11x14 drums end-to-end. Bottom, Uniroller agitator drives first in one direction, then the other, with changes 3.5 sec apart. Uniroller can be used with any drum.

ROUNDUP: DAYLIGHT DRUMS

darkroom worker, but also to admit that such small daylight tubes can, indeed, successfully make first quality color prints with Kodak's paper and chemistry, and even offer a cheap alternative to the Model 11 Processor or trays.

The Printank is very heavily built of some sort of totally indestructible plastic. Slamming this tank against the edge of a desk just made it bend a trifle, and then just for an instant. The tank is of the vertical type. Only the pour-in cap is removable, and it is sealed against leakage by a free-floating (not restrained to a groove) O-ring. Like the other vertical tanks, simultaneous pour-in and pour-out is featured. Air locking this tank is impossible owing to the excellent design of its pour-out end. Like some of the other vertical tanks so far discussed, this one too is tough to clean—doubly so because only one cap is removable. But unlike all the other vertical tanks, this one can't leak at odd moments during transport from one place to another. Kodak has provided an end cap for each of the tank's end caps. These must be removed before anything can go into or come out of Kodak's Printank.

The unit is smooth-walled, so print washing is best done out of the Printank. One other item of note: this is one of the only two (Premier used to make a stainless-steel unit) tanks designed to be agitated while afloat in a water bath. (A similar system is used with the Devtec drum, which I have not seen offered for sale for some time. The Devtec drum is designed to be supported, by the walls of a special container, rather than float, in the temperature-controlled water bath. In most other respects the Devtec drum resembles several of the vertical units already described.) In spite of this bit of English-Kodak conservatism, it is perfectly well suited to being used the way the other tanks are, that is by rolling on any level (dry) surface, or on an agitator motor base.

If you want to buy one of these drums and you happen to be passing through England, it will cost you about \$25. Rochester says it has no plans to market it here.

PATERSON/Color Print Processors (8x10, 11x14)

These are very new and very strange daylight color print processing drums. They are one of the few drums aside from Simmard's (the patent holders) and Chromega's (Simmard drums under Berkey's label) that insure transverse agitation when operated manually. And this drum, probably more than any of the

others, is aimed specifically at the manual processor. The price of the drum includes an interestingly designed plastic cradle and a hand crank to turn the drum in that cradle. As a matter of fact, it's just that combination that enables this essentially vertical-type smooth-walled drum to offer not only rotary but also transverse agitation. The ends of the Paterson drums remain level in the cradle, but a pin, built into one of the cradle's end supports, which engages a slot, cut all the way around one end of the drum, forces the drum to shift back and forth between the cradle's end supports as the crank that rotates the drum is turned.

Aside from the clever cradle's shaking up a transverse wave in the chemistry, and the crank that allows one-handed, two-fingered rotation, the Paterson processors have some other rather unique features. The pour-in cap is the only one that is removable, so drum cleaning is made a trifle more difficult than if both ends were able to come off. But, to make up for this, the Paterson drum is the only one I have seen that features a completely user-disassembled reservoir. All you need to do is give the well, inside the removable end cap, a twist and the two-piece, light-trapped assembly drops off into your hands for thorough cleaning. Another quick twist and it's all back together again. The removable end cap is secured to the drum by threading it in place until it crushes a soft plastic gasket. The crank handle is removable from a soft plastic cap which fits over the pour-in well on the drum cap. As I have with all the other smooth-walled drums, I should point out that you might be well advised to do your print washing outside of the drum in a tray.

Both the 8x10 and the 11x14 drums have the same 10-cm outer dimensions. This enables the 8x10 drum to accommodate a pair of 5x7s, but it doesn't allow the 11x14 to take a pair of 8x10s. That is probably just as well, as I don't recommend using this smooth-walled-type drum for doing multiple prints for reasons previously explained.

Another disadvantage of these drums is their light construction. Be especially careful not to drop them. They can and will break. The 8x10 unit sells for \$24.95, the 11x14 for \$36. Included in these prices is a slide-rule-type nomograph to tell you the proper temperature of presoak water to use for processing temperatures ranging from 65 F to 110 F

continued on page 113

35-MM PHOTOGRAPHY



THE SEA LIONS OF GALAPAGOS

BY DOUGLAS FAULKNER

In 1973, *Audubon* magazine sent me to the Galapagos Islands (600 miles off the coast of Ecuador) to photograph the marine life of this isolated archipelago. Normally I am perfectly within my element underwater but on this trip, for the first time in my life, not to mention my photographic career, I was obliged to travel as part of a group, a kind of diving tour that for some reason has always been antithetical to my nature. One of the joys of my photography is being alone with the creatures I love, animals that in my estimation are often much more civilized than people.

A group photographic tour in my highly subjective opinion creates a state of non-discovery, a kind of non-encounter. During the course of the trip I confirmed that there is little if any time for an intimate experience. To be more precise, there is no time for a uniquely personal encounter to which the photographic image should attest. It is possible that a serious photographer could feel at ease among a group of photographers but somehow I doubt it.

Imagine then my distress when, one afternoon, I was informed that because of strong currents around Isla Mosquera, both boats would be needed for the divers
continued







SEA LIONS

and therefore I would have to dive with the group. Rather than join the underwater excursion, I decided to go ashore on Mosquera to photograph some Galapagos sea lions. Actually I was eager to photograph the tortoises and many birds, but the brief two-week trip did not allow me much time above water. However, this afternoon, Audubon's work would have to be temporarily discontinued to avoid traumatizing my sensitive psyche.

When I was dropped ashore by one of the crew from the Golden Cachalot, I asked if there was anything I should know about the sea lions. He said, "Don't approach the big bulls too closely." I understood perfectly what he meant.

I had never before photographed seals or sea lions though I had often seen movies of herds falling over one another in an effort to reach the water. I had visions of being trampled to death by panicked animals rushing to the sea, but it didn't happen. I discovered that the big stampede is the movie producer's need, not mine. I strolled the long peaceful landscape, making as little disturbance as possible while exploring the sandy beach and black lava rock peninsulas. I was content to sit and watch. I didn't have to start a war to have something to photograph. Merely the everyday beauty of these resting animals was enough for me.

It happens that sea lions are creatures between worlds. They are mammals that live much of their lives on land but are no doubt making a slow transition back to the sea. On land they move ponderously, and a big bull is a little outlandish as he hobbles up the beach, his large body supported by appendages now evolved more for swimming than walking. In the water the sea lions propel themselves with incredible grace and speed. An underwater observer cannot help but notice that most often these creatures swim for the sheer joy of swimming. They play with one another, nipping like puppies, ambushing each other like kittens, executing somersaults and figure 8s, propelling themselves up through the surface in a riot of air bubbles and fun. This facet of their existence I discovered a day or two later when I first encountered them underwater. However, on Isla Mosquera a more sedate mood prevailed. The large bulls rested beneath the pale haze of the sun like massive, polished stones decorating the stark landscape. I approached and they raised their heads like Brancusi sculptures.

Cautiously I walked out on one of the black lava rock peninsulas that extended into the sea. I eased closer to a female sea lion with her nursing young and sat down to avoid alarming them. They reclined on the ancient lava flow, completely a part of the landscape, essentially emanating from it. The late afternoon light curved over their bodies, making a golden patina to contrast with the more darkly contoured lava. Even on land their gestures evoked a sense of arrested velocity—eloquent slow motion.

Midway through the cruise, the Golden Cachalot anchored in James Bay. Not far from this anchorage was a fur sea lion colony. When we arrived it was shortly before sunset but still there was time for a dive with the sea lions. Nearly every animal was in the water cavorting and having fun. I thought I would drown from laughing at their underwater antics. They whizzed around me, streams of bubbles cascading from their fur. I was below them and the light from the setting sun shimmered down through the surface, silhouetting them when they paused between me and the fiery surface. How rich were their lives, I thought.

That evening on the Cachalot, I climbed up to the crow's nest to watch the moon and listen to the stars. On the dark shore not far away, I imagined, in fact I was certain, that the sea lions were also sharing the splendor of the night.

Seventy feet below me in the main cabin I knew the photographers were busy discussing exposures, camera equipment, and the day's diving activities. Rarely did they emerge on deck at night for they appeared to be content with one another's company, certainly a sense of community, suffused with tobacco smoke, electric lights, and familiar voices.

Alone, atop the mast, suspended in the darkness, I thought of the sea lions and how nearly every night they were confronted with the stars. I looked up and was absorbed by them, by their presence, their wonder.

When one has this encounter as a part of oneself, it is difficult to understand why modern man considers himself civilized. In the recesses of his being he must have felt the need to replace the stars because of a vacant darkness within himself. When that proto-modern man preferred to light a candle rather than curse the darkness, he could not have meant the same night sky the sea lions and I shared.



B&W PAPER PRIMER

By HOWARD HARRISON

In the not too dim and distant past of photography—that period we refer to as B.C. (before color)—most serious practitioners of the art printed their own images. But in spite of the present promotional efforts for easy-access color prints, many photographers still consider mastery of black-and-white printing basic. It allows infinite creative opportunity and demands meticulous craft discipline. The resultant effort is referred to as “print quality,” and is the final and sometimes most critical link in the photographer’s chain of communication.

Significant print quality is achieved by skillful conversion of tiny negative images to reasonably large (8x10, 11x14, 16x20, etc.) positive prints. You need an enlarging system, darkroom with safelight, trays, and, not the least important, enlarging paper.

Most photographers, myself included, habitually turn to the familiar yellow box stamped Kodak. However, the accompanying charts indicating the broad range of papers available should serve notice that paper selection can be a significant gateway to successful creative effort. Choosing the right paper

is as critical as selecting the right lens or film. A particular paper can act as an accessory to expand creative effects.

Black-and-white enlarging papers can vary significantly among manufacturers. As a matter of fact, they don’t even have to be black-and-white. Some, like Spiratone’s Psychobromes, are monochromatics in psychedelic shades of green, red, or yellow best viewed under a black light. Luminos Photo Linen isn’t even paper. Instead, it’s a durable emulsion-impregnated linen cloth.

Let’s analyze the basic variations that characterize particular papers and qualify them for specific applications. The most obvious differences refer to physical qualities . . . the interrelationship between the paper (base) part and the emulsion (photo-sensitive) part. Papers are considered single weight (about the thickness of an index card) or double weight (about the thickness of a blotter). Generally, the base is a high-quality wood pulp material. Purity is essential in order to assure permanent image stability.

Within the past few years, a new plasticized breed of materials has

challenged the dominance of traditional papers. The advantage of these materials is minimum absorption of processing chemistry. They can be finished and dried most simply and quickly. These materials are considered middle weight.

Paper tone is the next important physical consideration. Tone is a function of base and emulsion coating. Paper bases (the old wood pulp stuff) are formulated according to their final use. Some are slightly yellowish in tint and give warm tone effects. Emulsions, and the way they react to various developers, further characterize a paper’s relative warmth or coldness.

The emulsion consists of microscopically small particles of light-sensitive silver compounds suspended in gelatin. Generally, print emulsions are finer (and less light sensitive) than film emulsions. Within limits, their texture and grain size have little effect on image sharpness or grain. The light-sensitive particles of the emulsion are produced by compounding silver with bromines or chlorines or a combination of both. The manner of forming the halides, the ripening of the emulsion, and addition of special agents are all functions deep within the mystique of photo materials manufacture.

Practically speaking, enlarging papers have either bromide or chlorobromide emulsions. The so-called bromide papers generally are the more light

AUTHOR’S PROVISO: The following exposition on black-and-white printing papers is “limited” to those materials I have used. As both a professional photographer and proprietor of a custom processing lab in New York, I have been involved professionally with most of these materials for many years. But there is always more to know. Each assignment brings new insight. Products change in composition and availability. Creative horizons shift and expand.—H.H.

sensitive, with the highest printing speeds and most neutral (black to blue-black) tones. Chlorobromide papers tend to be slightly slower and warmer-toned, with emulsions more receptive to toning procedures.

Certain modern papers may even include washday miracles, called brighteners, in their composition. This gives them an apparent cleaner white than competitive products. The catch is that the fluorescent elements that do the brightening react mostly to high ultraviolet light sources and can bleach out in processing. Visible print contrast may vary according to viewing light. The presence of brighteners can be measured scientifically. However, individuals select their favorite papers on more subjective considerations.

Surface texture is the final physical paper characteristic to be considered. Briefly, paper surfaces may be smooth and shiny (glossy), exhibit varying degrees of dullness (matte), or even come in textures and patterns. It becomes difficult to apply uniform language because one manufacturer's semi-matte might be another's luster, and so forth. Similarly, glossy surface papers that are air dried provide a finish that is far less shiny than glossy, but not as dull as matte.

I've heard this finish referred to as "engraver's matte" by a British photographer who was never without his customized Leica M3, Hunting World bush jacket, and hand carved walking stick.

This delightful chap used to boast of his perfect negatives. But, typical photographic situations disallow such grandeur. Some negatives will be thin from underexposure or inadequate development. Others will be very contrasty because of high inherent subject contrast. Therefore, papers are available in a range of grades from soft to hard. Normal paper is grade 2, but some individuals find grade 3 their normal. "Normal" is defined by individual working habits rather than manufacturer's nomenclature.

Contrasts and print speeds aren't standardized or consistent among brands. For instance, Kodak papers bear numerical grades running from softest, grade 1, to the hardest, grade 5. Meanwhile, Kodak's new graded RC materials are categorized in descriptive terms from "soft" through "ultra-hard" with the nomenclature "normal"



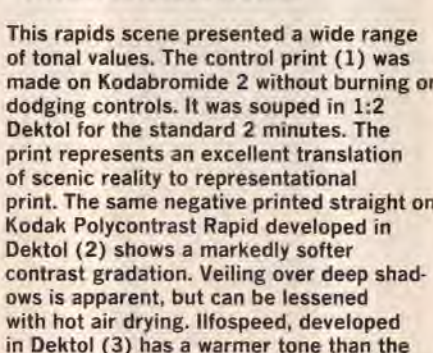
1 Kodabromide 2 developed in Dektol



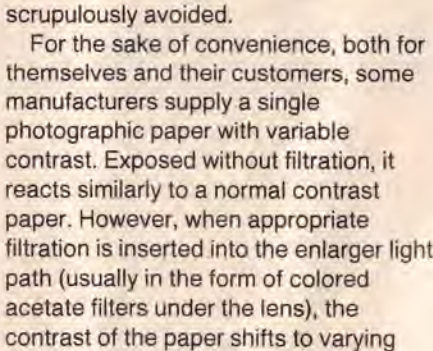
2 Polycontrast Rapid RC; in Dektol



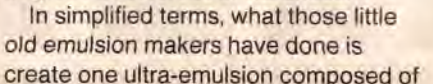
3 Ilfospeed developed in Dektol



4 Ilfospeed developed in Ilfospeed



5 Unicolor developed in Dektol



6 Unicolor developed in Ilfospeed

This rapids scene presented a wide range of tonal values. The control print (1) was made on Kodabromide 2 without burning or dodging controls. It was souped in 1:2 Dektol for the standard 2 minutes. The print represents an excellent translation of scenic reality to representational print. The same negative printed straight on Kodak Polycontrast Rapid developed in Dektol (2) shows a markedly softer contrast gradation. Veiling over deep shadows is apparent, but can be lessened with hot air drying. Ilfospeed, developed in Dektol (3) has a warmer tone than the

control print, but good contrast range.

Ilfospeed paper gives a decidedly cool tone (4) when souped in Ilfospeed; Ilfospeed chemistry cuts total wet time to an absolute minimum. Unicolor resin-coated paper (5) has the whitest base and therefore cleanest highlights of the RC papers. The material is a bit more contrasty than the Kodabromide 2 with warmer tones. Using Ilfospeed chemistry with the Unicolor paper (6) gives a result very hard to differentiate from the Kodabromide control print with the advantage of fast access.

various softer and harder contrast emulsions, each of which is sensitive and responsive to a particular color light. In theory, you could print each portion of a negative according to its unique contrast range by using selective filtration. In practice, this becomes too cumbersome. The most creative application of multiple contrast materials involves selectively printing with appropriate filters to optimize detail in particular areas.

The ultimate handling speed and convenience in enlarging papers is presented by stabilization papers. These specially bred materials carry developing

scrupulously avoided. For the sake of convenience, both for themselves and their customers, some manufacturers supply a single photographic paper with variable contrast. Exposed without filtration, it reacts similarly to a normal contrast paper. However, when appropriate filtration is inserted into the enlarger light path (usually in the form of colored acetate filters under the lens), the contrast of the paper shifts to varying degrees of softness or hardness.

In simplified terms, what those little old emulsion makers have done is create one ultra-emulsion composed of

B&W PAPER PRIMER

agents within the emulsion. Kodak's Ektamatic has the added convenience of variable contrast. The exposed sheet is passed through a two-bath processor and emerges after 15 seconds with a slightly moist, semi-permanent image.

The first chemical solution in the processor activates the developing agents in the emulsion. The second bath, called stabilizer, neutralizes the activator and renders the unprocessed silver halides relatively stable. In time, or under high heat conditions, the image will change. Treating the processed paper in a regular fixing bath followed by normal washing and drying offers lasting qualities equivalent to conventional prints.

For the average darkroom worker, stabilization processing may present serious disadvantages. The processor is expensive and demands meticulous cleaning. The materials are highly susceptible to staining by improper handling. And the presence of photochemicals within the stabilization materials renders them "poisonous" to other light-sensitive materials. Wherever your priorities demand speed and convenience, however, stabilization is a handy system.

Advantages of processing speed and simplicity have brought accelerating popularity to resin-coated print materials. Since there's so little moisture absorbed during processing, prints may be air dried in minutes, eliminating need for elaborate and expensive drum dryers or clumsy blotter rolls. Dried prints lie flat.

Most RC papers are compatible with traditional chemistry, and need but a final four-minute wash. Ilfospeed, one of the newest entries, is different in that it is an integrated paper/chemical system that offers a total wet/dry time of only four minutes when hooked up to a special dryer, and only slightly longer when air dried.

The convenience products, stabilization or resin-coated, offer certain image limitations to offset their handling advantages. The prime objection is a milky gray veiling, most apparent over blacks on RC, that is a by-product of the coating process. Each manufacturer has attempted to minimize these graphic limitations, some with more success than others. Still, most RC prints do seem to exhibit a lessened maximum black and limited gradations in the highlight areas. Their cost is roughly



Underexposed negatives print gray and flat on normal grade papers. Thankfully, Agfa's Brovira 6 has enough snap to expand the tonality of even super-thin negatives. The ferns were still flat and dull on Kodabromide No. 4 (on the left),



yet come to life on the Brovira No. 6. The contrast curve on the high-contrast material is very steep with a resulting narrow exposure latitude. It takes some skill to handle it well.



Velour Black handles well with nice tonal range. Photographers have long respected its clean whites and deep blacks. Availability seems to be a problem in some areas.



Agfa Portriga Rapid has long been a favorite of photographers who prefer subtlety to pizzazz. It offers glowing warm-tone prints that look great on gallery walls, but fall flat when subjected to the orthochromatic eye of normal offset printing processes. Portriga seems to possess an uncanny ability to retain detail in the deepest of shadows. A Portriga 2 print is reproduced on the left, next to the comparatively cool tones of Kodabromide 2.



Variable-contrast materials like this print on Kodak's Polycontrast Rapid offer the photographer the obvious advantage of many contrast grades within one box. More importantly, they enable skilled printers to control different contrast ranges within the same print. The overall exposure here was made with a No. 3½ Polycontrast filter to punch up detail in the weakly lighted face area. The shoulder area was burned in with a No. 1 filter.

that of a double-weight paper.

But America is a land hooked on convenience foods, travel comforts, and such, and there's no doubt that RC materials will capture an increasingly significant market share. Obviously, future papers will appear less plastic and more photographic. Meanwhile, they provide help in situations of limited time and space. Their convenience may well justify the added cost.

Where creativity rather than convenience is one's criterion, there's an exciting small percentage of the available materials that offer an overwhelmingly disproportionate share of experimental potential. These are the various monochromatic materials that handle like normal black-and-white materials. Instead of offering tones in pure black-and-white, they render prints in colors. Spiratone's Colorbromes offer vivid hues, and Luminos' pastels offer more muted effects. Psychobrome boasts even wilder black-light effects.

Materials with such striking offbeat potential challenge each photographer to discover effective applications. The finished print should blend content with technique unobtrusively to avoid overtrickiness.

Gold and silver papers offered by both of these sources present an overall metalized effect with shadow areas in tones of black. The final image gives an appearance of having been printed on the precious metal itself. Again, the scrupulous craftsman will match his materials and subject matter tastefully. And some purists will avoid such papers altogether.

These monochromatic materials use standard black-and-white chemistry. However, they are somewhat more susceptible to safelight fog. It's harder to notice fog as veiling or degrading of image with the color tones. Therefore, it's advisable to operate with a green safelight, or none at all, until well into the developer. Conversely, the veiling caused by light fog can be used as a creative effect to subdue contrast.

On a more mundane level, matching the proper papers and working preferences is plenty challenging with regular material. Some of the parameters of choice relate to pragmatics . . . price, availability, and application. For instance, if you live in a remote corner of the U.S., supplies might be limited to Kodak's Polycontrast in 8x10 or 11x14 sizes. Even in major

B&W PAPER PRIMER



The prints from this figure study show the range of creative potential available by careful selection of printing paper/developer combinations. The print on the left was made on Kodabromide 3 glossy processed in Ilford's Bromophen and

dried without glossing. The image quality is slightly cool, but the contrast range offers excellent dimensionality. LPD developer would offer similar tone. The print in the center was made on Ilfobrom 3 matte processed in Bromophen. It's warmer in tone with a more sensual, less

sculptural quality. Contrast remains good, emphasizing the shape of the figure. The print on the right was made on Ilfobrom 3 processed in Dektol. The image is warmer yet with less contrast than previous versions. The effect is open, sensual, more toward the romantic.

metropolitan centers, it's sometimes impossible to secure immediate delivery of a major manufacturer's catalogued items.

Photographic paper is living matter. It is manufactured with the realization that it will lose speed and contrast during storage. The aim is to match predetermined specifications while the products are in the consumer pipeline. As the expiration date comes closer, materials are taken off the shelf and sent to a refinery to recover silver content. As a result, dealers, as well as warehouses, are reluctant to handle offbeat items . . . the exotic surface or least frequently used sizes.

If overall distribution complexities aren't discouraging enough, consider the catch-22 of paper size. Most products are available in wide-ranging weights, surfaces, contrasts, and tones in the 8x10 cut size. Consider, then, that you have just produced a wondrous 8x10 and now you want to make an equally superb 16x20. Well, your chosen 8x10 stock might not be available in the larger size. Or, what looked good printed on a grade 3 single-weight glossy might require a grade 4 in a 16x20 semi-matte. But that might not be available.

This availability aspect of enlarging paper makes it imperative to deal with photo suppliers who have enough turnover to maintain fresh stock. This



Black-and-white negatives can make "color" prints with exciting effects. These lips exude a compellingly attractive glow when viewed under black light. Print was made on Spiratone's Psychobrome. Follow instructions with the material carefully.

PAPER DECODER

KODAK	A-Smooth Lustre	LW - Light Weight
	F-Glossy Smooth	SW - Single Weight
	N-Lustre Smooth	MW - Medium Weight
	E-Fine Grain Lustre	DW - Double Weight
	J-Smooth High Lustre	
	K-Fine Grain High Lustre	Contrast 1-5
	M-Smooth Matte	
	X-Tapestry Lustre	
	Y-Silk High Lustre	
	R-Rough Tweed	
ILFORD	1-Glossy	S - Single Weight
	24-Semi-Matte	K - Double Weight
	5-Matte	
	26-Velvet Stipple	Contrast 0-5
	27-Velvet Lustre	
DUPONT	35-Rayon	
	AW-Brilliant White Semi-Matte	SW - Single Weight
	ALW-Brilliant White Semi-Matte Doc. W.	DW - Double Weight
	BW-Brilliant White Semi-Matte DW	Doc. W. Document Weight
	BTW-Brilliant White Semi-Gloss DW	
	DL-Natural White Velvet Grain Lustre DW	Contrast 1-4
	DDL-Natural White Rough Lustre DW	
	DS-Natural White Velvet Grain High Lustre DW	
	R-White Glossy SW	
	RW-Brilliant White Glossy SW	
	T-White Glossy DW	
	DW-Brilliant White Glossy DW	
	YW-Brilliant White Silk Texture DW	
AGFA	B-Brovira	
	PR-Portriga Rapid	
		First Digit - 1-Single Weight 11-Double Weight Last Digit - 1-Glossy 8-Filigree Semi-Matte 9-Filigree Glossy Contrast 1-6
UNICOLOR	F-Victoria, Glossy SW	SW - Single Weight
	FF-Elizabeth, Glossy DW	MW - Medium Weight
	Y-Sara, Silk MW	DW - Double Weight
	R-Robin, Warm-tone Lustre MW	
	N-Nicol, Matte MW	Contrast 2-5
	G-Gigi, Lustre DW	

Images on canvas have always been synonymous with "art." Luminos Photo Linen enables you to reproduce your favorite photos on photo-sensitive linen. The textured surface is for real, not embossed. The material may be colored or painted over to enhance the painterly effect.



helps insure that a new box will match the one you just finished. It's extremely frustrating to start on a new box of paper and discover a shift in printing speed and contrast.

Inspect the physical condition of the paper packaging before you pay. If any of the corners are dented, you may be buying paper with creased corners. The inner wrapping protects most goods against water damage. Sometimes dealers will offer tremendous discounts on damaged or discolored packages. If you know what to anticipate, the damage may present a saving advantage.

Manufacturers aim to match paper tone within specific product lines. The tones of a Kodabromide grade 3 finished print should match a grade 2 even though the grade 3 print comes up a little slower in the developer. Some papers, such as Ilfobrom, boast of consistent print speed throughout the range of contrasts. Generally, the highest contrast grades in any line have a slower print speed and narrower exposure latitude. Kodabromide 5, for example, requires exposure times to be right on.

Print use is a prime consideration when selecting papers. The final use should justify the cost. Bargain-priced outdated paper is adequate for proof prints, but I wouldn't chance it for your next exhibit. Overall, single-weight papers are the least costly, so they are heavily used and most commonly available.

Tradition holds glossy as the surface and finish of record for publication. But this demand is misleading. True, on an absolute level, a glossed black will be blacker than a matte black. Any reflection densitometer will prove that. But since we are equipped with eyeballs, not densitometers, we judge whites and blacks on a relative plane. Deep black is a value in our mind's reference standard, not a specified D-max reading on some fancy machine. Print range can be balanced from glossy to matte surface by exposure and processing adjustments to give adequately well-matched results.

For reproduction purposes, I have found it best to use papers that have a long tonal scale with plenty of detail in dark areas and highlights. This means a print that is roughly one-half grade less contrasty than a normal one and almost

continued on page 56

B&W ENLARGING PAPERS

SOURCE	PRODUCT	EMULSION	SPEED	WEIGHT	SURFACES	SIZES	GRADES	COMMENTS
Agfa	Brovia	Neutral black bromide	Fast	SW, DW	Glossy, Fine grain lustre	5x7 through 20x24	1-6	Agfa 6 is a printer's best friend for thin negs, overshadowing real value of other grades.
Du Pont	Velour Black	Neutral black chlorobromide	Med. Fast	SW, DW	AW, ALW, BW, DL, RW, TW, YW	5x7 through 20x24	1-4	Limited availability has hurt the reputation and potential of this once highly regarded stock. Smooth tonal gradation.
Ilford	Ilfobrom	Neutral black chlorobromide	Med. Fast	SW, DW	1, 2, 4, 5, 26, 27	4x5 through 20x24	0-5	Consistent print speed through grades. Built-in brightener and Bromophen developer give cooler tones.
Kodak	Kodabromide	Neutral black bromide	Fast	SW, DW, LW	F, N, A, G, E	3½x5 through 20x24	1-5	Standard custom lab paper. Tolerates considerable variation in exposure and processing. Toning requires utmost care.
Luminos	Universal	Neutral black	N.A.	SW	Glossy	5x7 through 11x14	1-4	Warm blacks on brightened white base.
	Commercial F	Blue black	N.A.	SW	Glossy	4x5 through 11x14	1-4	Colder-tone commercial paper.
	Bromide	Neutral black	N.A.	DW	Matte, Crystal, Glossy	4x5 through 20x24	1-4	Inexpensive, but somewhat limited range of contrasts. Crystal matte very similar to Agfa 119 or Ilford Rayon.
Unicolor	Baryta	Neutral black	Med. Fast	SW, MW, DW	F, FF, Y, R, N, G	5x7 through 11x14	2-5 (F) 2, 3 (others)	Lots of snap, especially in glossy; availability may be a problem. R-surface is an interesting warm tone lustre.
Du Pont	Varilour	Neutral black	Fast	SW, DW	AW, ALW, RW, R, BTW, DL, YW, BW, T	5x7 through 20x24	Variable/ 6 filters	Image tone may be controlled by drying temperature, developer, or addition of Du Pont Image Control solution.
Kodak	Polycontrast	Warm black	Med.	SW, DW	F, N, A, J, G	3½x5 through 20x24	Variable/ 7 filters	Availability and convenience make this most popular for wide range of subjects from portraiture and scenics through commercial subjects. Widest range of sizes and surfaces within single generic paper family.
	Polycontrast Rapid	Neutral black	Fast	SW, DW	F, N, G, Y	4x5 through 20x24	Variable/ 7 filters	Speed closer to normal graded stocks. Susceptible to safelight fog. Lacks clean tone gradation common to graded stocks and tends to dry down (flatter). Convenient and available, suited to wide subject range.
Ilford	Ilfospeed	Neutral black	Fast	MW	Glossy, Semi-matte	5x7 through 20x24	0-5	Glossy has excellent gradation; shadows hold full detail. Dektol warms tone compared to Ilfospeed developer. The speed king of RC papers on dry-to-dry time. Matte no equal to glossy.

GENERAL PURPOSE

VARIABLE CONTRAST

Kodak	Kodabrome RC	Neutral black	Fast	MW	Glossy, Smooth lustré	3½x5 through 20x24	Soft through Ultrahard (1-5)	Paper speeds equal through contrast range. Optical brighteners.
	Polycontrast Rapid RC	Neutral black	Fast	MW	Glossy, Smooth lustré	3½x5 through 20x24	Variable/7 filters	Not quite as snappy as Kodabrome with advantage of multi-contrast material.
	RD	Neutral black bromide	Med.	MW	Glossy, Velvet Matte., Silk	5x7 through 20x24	1-4	Glossy material shows veiling tendency. Matte is a touch softer in contrast, but nice and rich. S-ST is RD paper with built-in mounting system. An ultimate convenience product but you pay for luxury.
	Unicolor	Neutral black	Med.	MW	Glossy, Matte, Silk fine grain	8x10, 11x14	2, 3	Snappy material, good contrast, minimal veiling. Neutral blacks.
Luminos	Pastel	Red, Yellow, Green, Blue	Med.	SW	Matte	8x10 to 16x20	Normal	Similar to Spiratone with larger sizes available, up through mural size. Colors may be assorted with 11x14 or 16x20.
	Gold or Silver	Metalized bromide	Med.	SW	Semi-matte	8x10, 11x14	Normal	Striking for poster effects.
	Psychobrome	Red, Yellow, Green	Med.	MW	Matte	8x10, 11x14	Normal	Can be used for monochromatic color effect, heightened under black light.
	Color Brome	Red, Yellow, Green	Med.	MW	Semi-matte	8x10	Normal	Overall monochromatic effect at best advantage with high-contrast subject or simple, distinct pattern.
	Gold Brome	Gold bromide	Med.	MW	Semi-gloss	8x10, 11x14	Normal	Metalized paper effect; highlights pick up metal tone, shadows go black. Strong effects with metallic subjects or subjects with intense graphics.
Spiratone	Silver Brome	Silver bromide	Med.	MW	Semi-gloss	8x10, 11x14	Normal	As above with tones of silver.
Agfa	Portriga Rapid	Warm black chlorobromide	Fast	DW	Glossy, Matte	8x10 through 16x20	2, 3, 4	Rich warmth yet retains photographic quality of colder-tone materials. Air-dry for best results.
	Medalist	Warm black	Slow	SW, DW	F, J, E, G, Y	3½x5 through 16x20	1-4	Pictorial, candid, and weddings. Tone goes warmer with Selectol developer. Selectol Soft lessens image contrast.
	Ektalure	Brown black	Slow	DW	E, G, K, R, Y, X	2½x3½ to 20x24	Normal	Warmth with brilliance in portraiture.
	Portralure	Brown black	Very slow	DW	G, M, R, Y	3½x5 to 16x20	VC	Popular as base for oil-colored portraits; very warm tone, limited to use with either No. 1 or No. 3 PC filters.

MONOCHROMATIC

WARM TONE

B&W ENLARGING PAPERS

SOURCE	PRODUCT	EMULSION	SPEED	WEIGHT	SURFACES	SIZES	GRADES	COMMENTS
Luminos	Portrait Deluxe	Brown black	Med. Fast	DW	Cream white lustrous, white lustre, or silk	2½x3½ through 20x24	1-3	Weddings and babies.
Kodak	Ektamatic SC	Warm black	Fast	LW, SW, DW	A, F, N	4x5 through 16x20	Variable/7 filters	Fairly snappy when tray processed, slightly softer when machine processed.
Spiratone	Stabilization Paper	Warm black	Fast	SW, DW	Glossy, Semi-matte	8x10, 11x14	2, 3	Compatible with other stabilization systems.
Du Pont	Adlux	Chlorobromide on film base	Med. Fast	MW	Translucent material	8x10 through 16x20	Normal	For producing transparencies from black-and-white negs, may be colored with photo colors or toned, exposure/developing adjustments allow some juggling of contrast and density. Same emulsion as Velour Black No. 2.
Kodak	Panalure	Warm black (Panchromatic)	Slow	SW	F-Glossy	5x7 through 16x20	Normal	For good tonal rendition from color negs. Contrast can be controlled by developer or filtration.
	Panalure Portrait	Brown black	Slow	DW	E-Fine grain lustre	5x7 through 16x20	Normal	Keep safelight illumination minimal. For portraits, bride, babies.
	Portrait Proof	Brown black	Slow	SW	Rough tweed	4x5 through 16x20	Normal	Matches Ektalure Portrait Paper. Rough surface hides blemishes and deep lines on unretouched portraits.
Luminos	Photo Linen	Bromide	Med.	MW	Linen	8x10 through 16x20	Normal	Unique and expensive. May be hand colored or toned. Frame as painting or use as a decorative fabric. Image permanent through gentle wash cycle.
	Multicontrast	N.A.	N.A.	SW, DW	Glossy, Semi-matte	8x10	See comment.	Separately packaged graded papers, in sheet box containing 10 No. 1, 45 No. 2, 35 No. 3, and 10 No. 4. Convenience of many grades in one box, but lacks advantage of multiple contrast within print.
	Gold Label	Warm	Med.	DW	Charcoal linen, tapestry	5x7 through 16x20	Normal	Textures reminiscent of drawing papers or fine fabric. Usually applied to pictorial or portrait studies.
Spiratone	Portrait Proof	Brown black	Slow	MW	Rough	3½x5 through 16x20	Normal	Inexpensive if you can use it. Very slow. Rough surface masks focus errors.
	Special surfaces	Warm black	Med.	DW	Tapestry, Silk, Crystal, Oxford	8x10, 11x14	Normal	Popular prices, but highly textured surfaces may be archaic for contemporary tastes.

SPECIAL PURPOSE

PAPER DEVELOPERS

SOURCE	PRODUCT	COST*	DILUTION	COMPOSITION	COMMENTS
Acufine	Printofine Posifine	1.75 1.60	1:2 1:6	N.A. Sodium sulfite and hydroquinone	Neutral tones, similar to Dektol. Highly concentrated solution.
Du Pont	53-D	2.25	1:2	N.A.	Similar to Dektol.
Edwal	TST	1	Variable	Metal	Two-part liquid. Developing agent and contrast-control ingredient; 1:15 dilution brings cost way down, along with convenience.
Ethol	LPD	1.50	1:2	Phenodine hydroquinone	Colder tones than Dektol. Long tray life, minimal staining; 1:4 dilution offers warmer tones.
Ilford	Bromophen	3.30	1:3	Phenodine hydroquinone	Similar to LPD. Cold tones.
Kodak	Dektol	1.50	1:2	P-Methylaminophenol Sulfate and hydroquinone	The standard; neutral tones on all papers. Good strong soup.
	Ektaflo	7.50	1:9	N.A.	Liquid variation on Dektol. Convenient, long-lived, but costly.
	Selectol	1.35	1:1	As above modified	Warm tones, especially on warmer papers. Selectol Soft similar, but gives less contrasty result with long developer times. Helps toning.
	Versatol	6	1:3	N.A.	Liquid all-purpose stock solution.
*Per gallon stock solution. Capacity per gallon depends on dilution and individual habits.					
Acufine, Inc. 439 E. Illinois St. Chicago, Ill. 60611	Du Pont Photo Products Dept. 380 Allwood Rd. Clifton, N.J. 17012		Edwal Scientific Products Corp. 12120 S. Peoria Chicago, Ill. 60643	Ilford, Inc. W. 70 Century Rd. Paramus, N.J. 07652	Spiratone 135-06 Northern Blvd. Flushing, N.Y. 11354
Agfa Honeywell Inc. Photo Products Div. P.O. Box 1010 Littleton, Colo. 80120	Eastman Kodak Co. 343 State St. Rochester, N.Y. 14650		Ethol Plymouth Products Co., Inc. 1808 N. Damen Ave. Chicago, Ill. 60647	Luminos Photo Corp. 25 Wolfe St. Yonkers, N.Y. 10705	Unicolor Photo Systems, Inc. 7200 Huron River Rd. Dexter, Mich. 48130

B&W PAPER PRIMER

continued from page 51

a full grade softer than an impressive exhibit print. Any prints that are to appear together should be of matched densities and balanced contrasts. The reproduction process adds contrast that brings the softer reproduction print back to normal brilliance. Nuances of warm-tone paper, for example, vanish in reproduction, since printing ink is commonly a neutral black.

In deceptively simple terms, paper contrast should match negative contrast. Most beginners have a devilish time judging negative contrast. When exposing their films, they use a meter to measure the amount of light. The film's contrast curve accepts the scene contrast. No such simple luck on the printing easel.

To gauge contrast best, view the densest portion of the negative (a bright white in the scene). Next, analyze the shadows. Estimate how much of the total negative area falls within the high negative densities, and how much falls within the low densities. If the highlight-to-shadow portion is well-balanced, select a normal contrast paper. With a harsh disparity between highlights and shadows, in degree as well as quantity, a softer contrast paper will balance the print to the original scene. When shadow areas are in preponderance with little detail, you'll need a high-contrast paper.

Experienced printers match paper contrast to negatives almost automatically. But, for the novice, the above guidelines will be helpful in establishing a direction. The eyeball analysis system functions equally well with graded or multi-contrast papers. Just choose according to grade or equivalent filter number. A small 1x2-inch test strip placed over a typical area in the print is a further guide. Be sure to let development go to completion—usually 90 seconds—just as you would with a full sheet.

Mastering the technique of matching papers and negative contrast saves much time. When the two match, you lessen the needs for extensive burning-in and dodging. Images can look natural without all the extra work and time involved. You let the paper do the work of balancing tones. Contrasty or flat negatives print as simply as normal ones on the right paper.

Sometimes you should print on a more or less contrasty paper than initial

eyeball analysis indicates. For instance, a more contrasty paper will add apparent sharpness to somewhat soft-focus images. Softer contrast papers add feelings of romance or mood when properly applied.

Paper tone should be selected on creative criteria. Typical usage matches commercial and industrial subject matter with the colder and neutral tone materials. Scenery and portraiture most often appear on warm-tone papers. The truly visionary printers select tones subjectively. They may use warm-tone paper as a reminiscence of the good old days. Or they may select cold-tone papers to emphasize aspects of line and form within nature.

The warmer tone papers are more receptive to toning procedures. So, if you plan to use toner, you should work with these papers and appropriate developers.

Double-weight paper is required for most ambitious photographic projects. The heavier material is easier to work with in producing exhibit or presentation prints. Single-weight papers tend to pick up crinkles and creases as they are processed. These surface blemishes disappear when they are glossed with a drum dryer. However, they are most annoying when you attempt to air-dry single weight. Double-weight papers are more apt to escape these cosmetic dangers.

Refined selection of various paper tones and surfaces demands arduous research among the available offerings. Well-equipped photo dealers maintain sample books of most product lines they carry. It's hard to judge how your subject matter will look in comparison to the sample photograph. You can evaluate the maximum whites of each particular paper by comparing the margin areas. View the deepest blacks when considering the D-max of each paper.

The variety of available paper surfaces can be likened to food seasonings. Properly utilized, you barely notice their subtle contribution. Overdone, or poorly applied, they stand out with discomforting incongruity. The smoother the paper surface, the more direct the viewer will look into the print. This is referred to as a window effect. The paper serves as a window through which to view the scene. The more prominent the surface texture, the more that texture becomes an integral part of

continued on page 118

THE TWO-PENNY SAFELIGHT TEST



For general darkroom purposes, it's best to standardize your darkroom safelights with either Kodak's OC filter or Du Pont's S-55-X. These are both designed to be safe with multi-contrast papers that are more sensitive to light fog than normal graded stocks.

To perform this test, you'll need two pennies and a small sheet of photographic paper. Select the type you'll use most often or the most sensitive of the brands and types you use. Figure the maximum amount of time you might have a sheet of paper exposed to the safelights—the total handling time.

With room lights extinguished and only the safelight on, remove a sheet (5x7 will suffice) from a box and place one of the pennies on it. After half your maximum out-of-box-time has elapsed, place the other penny on the paper.

After the maximum time has elapsed, process the sheet as you would a normal enlargement. If you can see a visible outline of penny 1 or 2, you have to reduce the wattage of your safelight bulb or increase the distance between the safelight and the uncovered paper.

Safelight fog can produce added density on the paper (penny 1) or a slight veiling of the highlights (penny 2). You are limiting print quality when either condition exists.

It's worth repeating this test after you have used a safelight for a few years, since safelight filters seem to become less effective in time.

Once you familiarize yourself with the geography of your darkroom, you'll be amazed at how comfortable you can be in total darkness. Also, it's easier to control burning and dodging when there's minimum light interference from the safelight.

The Almost-Perfect Paper Size for 35-mm

By DAN O'NEILL

The 35-mm negative does not enlarge easily on any of the standard enlarging paper sizes. Printing a full-frame 35-mm negative on 8x10 enlarging paper wastes a lot of paper—unless you shoot with the 8x10 format in mind, of course, which then wastes a lot of negative.

Dilemmas and compromises: do you sacrifice image size and waste part of each sheet of enlarging paper, or do you ignore the 24x36-mm format and use your 35 as a 24x30-mm camera? To my mind, this last option wastes not only image area, but also the whole concept of the 35-mm camera, designed as it is to give an image half again as long as it is wide.

The popular 8x10 and 16x20 sizes of enlarging paper are multiples of the 4x5 view camera format. But what about 11x14? It seems to be an oddball size, not even fitting the format of the 5x7 view camera (it comes closest to 2 1/4 x 3 1/4).

Even though it is an oddball, 11x14 is a very popular enlarging paper because it is large—almost double the surface area of 8x10—yet small enough to be easily handled and not prohibitively expensive. The 11x14 size is also the *almost* perfect 35-mm format enlarging paper . . . *if you cut it in half!*

The resultant 7x11 sheet is very close to a full-frame 35-mm negative; you can use the full 7-inch width and 10.5 inches of the length. All the other sizes of enlarging papers leave you short on the wide side, resulting in a greater waste of enlarging surface and a comparative reduction of actual image area.

Let's compare a sheet of 7x11 to a sheet of 8x10. The 7x11 starts out with 77 square inches of enlarging surface, 3 square inches less than an 8x10. When enlarging a full-frame 35-mm negative onto 7x11, you come out with 7x10.5 or 73.5 square inches, leaving 3.5 square inches unused. The maximum blow-up you can make from a full-frame 35 on 8x10 is 6.6x10 or 66 square inches, leaving 14 square inches unused.

You start out with 3 square inches less of usable surface area on the 7x11, yet

An 11x14 sheet of enlarging paper cut in half to 7x11 (left) gives 7.5 square inches more actual picture area than an 8x10 (right) for full-frame blowups.



wind up having 7.5 square inches more picture surface actually used. That 7.5 square inches can add a lot of visual impact to many a photograph.

What happens is that you are able to utilize 95 percent of the surface area when enlarging a full-frame 35-mm negative on 7x11 while only being able to use 82.5 percent of the 8x10 format. That becomes a waste percentage of 5 percent as against 17.5 percent.

In cost, there is a similar comparison. A 50-sheet box of Agfa Portriga 11x14 DW lists for \$22.50—giving you 100 sheets of 7x11. One-hundred sheets of 8x10 DW Portriga list for \$23.35. Each sheet of 7x11 costs 22.5 cents, while each 8x10 costs 23.4 cents.

The 7x11 sheet utilizes 95 percent of its area or 21.4 cents of its cost, wasting 1.1 cents per sheet. An 8x10 uses only 19.3 cents of its total cost, wasting 4.1 cents per sheet. With each box of 100 sheets, the waste comparison is \$1.10 against \$4.10.

Ecologically, you are wasting 12.5 percent more silver when you use the 8x10 format for full-frame 35-mm

negatives, as well as more chemicals.

There are other advantages to the 7x11 format beyond its full-frame 35-mm capabilities: *bled-to-the-edge*, it is ideal for the many things you photograph that are proportionately longer than they are wide (or wider than they are high, depending on how you look at it), such as a standing or reclining figure, a tree, a couch, or a flag pole. This format is also good for making round faces in head shots appear longer and thinner. It really seems to fit the shapes of many things we photograph.

More pluses: 7x10.5 and 7x11 look perfectly proportioned mounted on any 11x14 board. Obviously, you simply use half of a piece of 11x14 mounting tissue. And when you want to make "large" prints, you've already got what you need—uncut 11x14 paper, of course. So you reduce your inventory problems.

All you need to convert to 7x11 are items you probably have already: a paper cutter (remember to cut under weak safelight conditions to avoid fogging the paper), some 11x14 trays, and an 11x14 adjustable easel.





Spain, 1936 by Robert Capa

Magnum Photos, Inc., an international cooperative picture agency wholly owned and controlled by its members, is "a vital force in contemporary photojournalism," according to *The Encyclopedia of Photography* (1974 edition).

Here are some other opinions:

Magazine editor: "Magnum is a photo commune; its members commune with one another."

Photographer: "Basically it's a commercial agency to get people work,

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but it's also a glory club."

Picture editor: "A collection of prima donnas with a grossly exaggerated sense of their own importance and abilities."

Photo researcher: "It's a charitable organization that subsidizes talented photographers to do what they want."

Magnum has also been called a mutual aid society, fraternity, family, and "a closed community of self-righteous monks, scorning any heathen not of its order."

Actually, Magnum is—or has

been—all of these things. Viewed through the rangefinder of time, its image and reality seem to diverge in the labyrinth of long-forgotten documents and a tangled skein of events since its founding in 1947.

History attempts to patch the shards of memory, parts of which can never be retrieved. Words, based in part on erring memories, can describe how Magnum started, grew, faltered, and changed. But only the photographs in Magnum's files provide an immutable record reflecting *who, what, and where*—though not the

MAGNUM

Image and Reality

By HARVEY V. FONDILLER



why or how—of happenings that shaped the organization's destiny.

Magnum originated in the mind of Robert Capa when he was a *Life* photographer during World War II. Neither the war nor their jobs could last forever, he told George Rodger, an Englishman who also worked for *Life*.

"Bob Capa knew all along that we were expendable," Rodger remembers. "He was extraordinarily perceptive. He could look at the beginning and, at the same time, see the end."

In Tunis and Palermo, in Salerno,

Anzio, and Monte Cassino, Capa spoke "... of a cooperative of photographers—a brotherhood—beyond the pale of editorial sanction or censorship, who could interpret the world as it was and who worshipped only things as they were. His approach was photojournalistic, though the word itself was not yet in vogue," Rodger recalls. "He recognized the unique qualities of the new miniature cameras, which were quick and quiet to use, and also the unique qualities that we ourselves had

acquired during several years of contact with all the emotional excesses that go hand in hand with war. He saw a future for use in this mixture of mini cameras and maxi minds. But it was only a dream. Nothing could be done until the war was over."

After the assault on Rome, Rodger went to the Middle East, but he and Capa promised—with the optimism of men who may die on the morrow—to meet again in Paris on Liberation Day, at Hotel Lancaster on the Rue de Berri.

On D-Day—June 6, 1944—Capa and

Bob Capa knew all along that we were expendable," George Rodger remembers. "He was extraordinarily perceptive. He could look at the beginning and, at the same time, see the end."



Ernst Haas, Robert Capa, Pierre Gassman

Rodger covered the Allied invasion of Normandy, on different beaches. Capa waded ashore with the first wave of U.S. infantrymen on Omaha Beach, at St. Laurent-sur-Mer. Using two Contaxes, he made 106 pictures of the troops—fighting, wounded, and dead—on the beachhead. A week later, he learned that most of the images had melted off the negatives when a darkroom assistant used excessive heat to dry them. Only eight pictures were salvaged.

Allied troops entered Paris August 25, 1944, and the liberated city went wild, intoxicated with its newly regained freedom. Rodger arrived at Hotel Lancaster and booked a room; Capa arrived within the hour. Amid the revelry, he again spoke of his dreams of a photographic brotherhood.

On VE-Day, sudden death ended in Europe. After hostilities in Japan ceased a few months later, things simmered down for ex-war photographers. Like the millions of servicemen who returned home, they had to find jobs on Civvy Street.

As a photographer, Capa was first in war but lost in peace. The war had given him plenty of practice, glory, and good pay. Now he was no longer content to accept small payments for his pictures,

nor let the magazines own all rights to them. There had to be a better way.

George Rodger also was at loose ends. (The turning points of his career, he once recalled, were "The Great World War II and being fired from *Life*.") There were changes, too, in Capa's friends from prewar Paris, Henri Cartier-Bresson and David Seymour ("Chim"). Seymour, who had been transformed from Polish refugee to lieutenant in the U.S. Army, was doing free-lance photography. As for Cartier-Bresson, the onetime painter who had been a prisoner of the Germans was now continuing to slice decisive images from life with a 35-mm camera.

All of these men were a new breed known as photojournalists. Their business was candid picture-reporting, a technique that developed in the 1920s with the availability of small cameras with fast lenses, notably the Ermanox and Leica. The pioneer photojournalists—Dr. Erich Salomon, Martin Munkacsy, and Alfred Eisenstaedt, among others—provided action photos for magazines such as *Berliner Illustrierte*, *Munchner Illustrierte*, and *Picture Post*. Stefan Lorant, who edited several picture publications in Europe during this period, recalls that

the principal topic of conversation between editors and photographers was not photography, politics, or even sex; it was *money*. Even then, that was the name of the game . . . and free-lance photographers who played it alone were at a disadvantage.

Robert Capa believed in the startling idea that a photographer should own his negatives—that is, retain ownership of his pictures so that they could be sold again and again. But one man alone could not succeed in doing this; it would be necessary for a group of photographers to present a united front. *E Pluribus Unum*—One Out of Many—that was the motto of his adopted country, the United States . . . and perhaps the concept could be applied to free-lance photography.

In 1945, Capa joined the year-old American Society of Magazine Photographers, and later he participated in many discussions on photographers' rights. ASMP was open to all qualified photographers, but what Capa had in mind was a corporation in which he and a few associates could reap the benefits of a mutual assistance pact. John G. Morris, a close friend of Magnum's founders, recalls that "their hope—based on previously shared experiences in the hungry days of prewar Paris journalism—was to eat and drink more regularly in the postwar world."

Capa, Cartier-Bresson, and Chim had often discussed the idea of a cooperative in Paris, but the details were finalized at a meeting in New York in April, 1947. Also present was Maria Eisner, a German-born friend of Capa who had lived in Paris, was interned by the Germans, and arrived in New York in 1940.

Now the wife of a New York doctor, Maria Eisner Lehfeltdt recalls: "We met in the penthouse restaurant of the Museum of Modern Art, which was then new and elegant. Bob Capa always liked to do things in style." It was decided that the photographers in the group would be Capa, Cartier-Bresson, Chim, Rodger, and William Vandivert. The latter, sole American-born member, had (like Capa and Rodger) worked for *Life* during the war.



Clockwise from left
 center: London Blitz,
 World War II, by George
 Rodger; Leon Trotsky,
 Copenhagen, 1931, by
 Robert Capa; General
 Charles de Gaulle
 after the liberation
 of Paris, by Robert
 Capa; Field Marshal
 Bernard Montgomery at
 signing of armistice,
 May, 1945 in
 Lunenburg,
 Germany, by George
 Rodger; American
 casualty in World War
 II, by Robert Capa;
 Normandy,
 D-Day, 1944,
 by Robert Capa

"It was a far cry from Cartier-Bresson and his Leica, interpreting people and places as he found them, to the Magnum members who photographed factory operations and corporation executives for annual reports."

Jean Marcouis



Henri Cartier-Bresson

Rodger received his first communication from the new organization (as yet unnamed) three weeks later in Limassol, Cyprus. The cryptic cablegram read: WELCOME TO THE TIME INC. STINK CLUB. Later Capa, a man who had a taste for champagne, labeled the group *Magnum* because he wanted it bigger and better than anything.

Like the two-quart bottle after which it was named, Magnum held an oversize measure of aims, aspirations, and possible sources of revenue. Its stated purposes literally ran the gamut from (a) to (z); they overflowed into 26 paragraphs in the certificate of incorporation of Magnum Photos, Inc., filed May 22, 1947, in New York County. Those purposes, as phrased in legal terminology, were:

(a) To engage in a photographic, portrait, picture and painting business; to make, formulate, originate, design, create and produce likenesses, composites and representations of persons, places, landscapes, scenes . . . to do commercial, industrial, artistic and aerial photography, and photography of whatsoever kind, nature or description . . . to deal in and with photographers, painters, and artists supplies, material and equipment, and in pictures and works of art of all kinds . . . and to carry on the business of photography in all its branches, in any part of the world . . .
(b) To design, acquire patents for, manufacture, buy, sell, import and export and generally deal in cameras of all kinds and for all uses . . . to develop negatives and print photographs therefrom . . .
(c) To act as agent or representative . . . on a fee or royalty basis, commission or otherwise, for individuals, co-partnerships, associations, syndicates, or corporations, foreign or domestic, engaged in any field, department or branch of the photographic, portrait picture, commercial artist or photographer, illustrator and painting profession or business, of whatsoever kind, nature or description, stills or moving pictures . . .
(d) To manufacture, produce and trade in colored and plain motion picture films of all widths, gauges and dimensions . . .

Additional purposes, specified in paragraphs (e) to (z), included: ". . . to deal in and with motion picture scenarios, stage plays, operas, dramas, ballets, musical comedies . . .", to own and operate a motion picture laboratory, and "to buy, sell, import and export and

to exhibit paintings, drawings, etchings, photographs . . ."

Other articles provided for 100 shares of stock without par value and not less than three nor more than ten directors, who were not required to be stockholders. The directors until the first annual meeting were Lester G. Rubenstein, Sabina Casey, and Charles B. McLaughlin, Jr., each of whom had one share of stock.

If those individuals are unknown to photographic history, their names in the incorporation papers can be explained by their association with Bernard J. Reis, a lawyer, accountant and Magnum's business advisor. Their involvement may also hinge on the fact that—in accordance with New York State law—at least two of the three directors had to be U.S. citizens. (Capa, Cartier-Bresson, Rodger, and Eisner were not.) At the first annual meeting, Vandivert's wife, Rita, was elected president, the five photographers were named vice-presidents, and Maria Eisner became secretary-treasurer. All seven of the original members were directors and each invested \$400, making the new corporation's capitalization \$2,800.

Magnum started doing business in Vandivert's second-floor office in a Greenwich Village brownstone at 55 W. Eighth St. The Paris office was located temporarily at 22 Rue de Pontoise, where Maria Eisner lived with a relative.

Writing from New York on the day the incorporation papers were filed, Maria informed Chim, who was then in Italy, that the initial expenses would be kept to a minimum, "the largest item . . . being stationery which we will get printed here for both offices." Magnum hoped, she wrote, to gross \$50,000 the first year, with maximum expenses in New York of \$5,000 and in Paris, \$25,000. The five photographer-owner-director-vice presidents each had a contract for one year, at the end of which they would split the profits—if any—and revise, if necessary, their terms of working together.

"I think we should all try to meet in Paris, London or New York when that great day comes," Maria wrote. "And, of course, celebrate it with nothing but champagne!"

The photographers' contracts specified that 10 percent of the gross receipts of any assignment would be deducted for the photographer's expenses (assuming the publication paid travel and hotel expenses). The balance would be split—60 percent to the



Clockwise from left center: Israel, late '40s, by Robert Capa; Israeli refugee camp, by Robert Capa; Senator Joseph McCarthy, by Eve Arnold; results of famine, by Werner Bischof; 1964 Democratic Convention, by Cornell Capa.

"All of these men were a new breed known as photojournalists. Their business was candid picture-reporting, a technique that developed in the 1920s with the availability of small cameras with fast lenses."



Cornell Capa

photographer and 40 percent to Magnum. Chim would cover Europe from Paris, and Rodger would roam the Near East. Vandivert would be stationed in New York. (Capa was then about to go to Russia with John Steinbeck; Cartier-Bresson was photographing in the United States but would soon go to the Far East.)

Leonard Spooner, editor of London *Illustrated*, who had been in on some of the early discussions, received a special contract whereby he got first look for England at all pictures by Magnum photographers. If Spooner could not use them, he would send them to a London picture agency. In addition, he would make available to Magnum—in Paris and New York—material he received from other sources, and would split 50/50 on all such sales. At the end of the first year, Spooner as an individual, or *Illustrated* as a company, had the option of joining on the same terms as the seven original members. Assuming that he did, there would be room for two other photographers at a later date, since the total number of directors was limited to 10.

Chim, who was abroad, was given the option of paying his \$400 in the form of processing from Leco, the New York photo lab where he worked after his

arrival in the U.S. in 1939. By June 4 he had not responded to the letter that Maria had sent to him two weeks previous. A night letter was cabled to him in Berlin:

MARIA WROTE YOU DETAILS
AGENCY SETUP STOP YOU ARE
VICEPRESIDENT MAGNUM
PHOTOS INCORPORATED STOP
ARRANGEMENTS ALREADY MADE
SPOONER OTHER PUBLICATIONS
WILL CABLE YOU DETAILS TWO
DEFINITE ASSIGNMENTS NEXT
WEEK STOP IF YOU RETURN NOW
WHOLE AGENCY DEFINITELY
COMPROMISED STOP
ABSOLUTELY ESSENTIAL YOU
STAY EUROPE STOP MARIA AND
EYE DUE PARIS WITHIN FEW
WEEKS PLEASE CABLE SOONEST.
CAPA

Rodger, still in Cyprus, became officially connected with Magnum when he received a cable from Capa informing him that he was "Middle East and African expert of a new organization called MAGNUM PHOTOS, and I owed him a bottle of champagne."

John Morris, picture editor of *Ladies' Home Journal*, assigned Magnum its first big project, "People are People the World Over." After he developed the shooting script and Capa arranged for

Magnum coverage in 10 of the 15 assigned countries, both visited a farm family in Iowa to shoot a prototype of the worldwide picture story.

Of Magnum's first-year billing, which totaled some \$40,000, *Ladies' Home Journal* was responsible for \$28,000. (Morris paid \$20,000 for Capa's assignment to the Soviet Union, later published as a book, "The Russian Journal," with text by John Steinbeck.) London *Illustrated* assigned several stories and even made advance payments. *Life* gave Magnum no assignments; ironically, its first purchase was Cartier-Bresson's pictures of an event at which its own photographer, Margaret Bourke-White, was present—the 1948 assassination of Mahatma Gandhi. In addition to getting a shot of the dying political leader, Cartier-Bresson also managed to get his film out of India.

After Magnum's first year, Rita and William Vandivert resigned and Maria Eisner became New York office manager and president of the organization. Swiss-born Werner Bischof and Ernst Haas, an Austrian, joined the group in 1949. Capa continued to provide the impetus for major projects. In 1950, he conceived "Generation X," dealing with the youth of the world. The idea was to photograph the postwar generation around the globe, and several members spent months of shooting time on the story. Although Magnum's survival virtually depended on its successful completion and sale, Capa withdrew the project after the editors of *McCall's*, which had partially underwritten it, suggested sharp cuts. The photographs were eventually published in *Holiday* (January and February, 1953), which subsequently sponsored two other all-Magnum ventures: "Women of the World" and "Generation of Children."

Magnum was becoming a big editorial operation and an expert administrator was needed. In 1953, Capa offered John Morris, who had edited his pictures in *Life's* London bureau during World War II, the post of executive editor. In addition to "the privilege of working for Magnum," Morris would receive more than double the organization's former



Clockwise from left center:
Albert Einstein, by Ernst Haas;
Nikita Khrushchev and Richard
Nixon, by Elliott Erwitt; Che
Guevara as Minister of
Industry, Cuba, by René Burri;
Marilyn Monroe, by Eve Arnold;
Fidel Castro, by Charles Harbutt.

Last year, Dennis Stock was making photographs for books in Japan; while there, he received assignments from Mobil, Crocker Bank, Bristol-Myers, and Burroughs."



Dennis Stock and friend

top salary of \$6,500. Included in the deal was full membership and shares of stock. (In 1951, the number of shares was increased to 500; in 1960 they would total 1,000.) Morris accepted, and Inge Bondi, who had joined as a secretary in 1949, became his assistant.

During Morris' seven years at Magnum, he directed the operation like a news agency, assigning photographers to fast-breaking events in tandem with the Paris office, located at 125 Faubourg Rue St. Honoré. In 1961, he started the Magnum News Service, a monthly picture package that was syndicated to 35 newspapers. Though it enhanced Magnum's image, the service was a financial flop, and folded after 20 months.

Werner Bischof was a vital individual whose devotion to work impressed his associates. One of them remembers a visit to a Japanese shipyard; Bischof jumped from a pier to a barge moored alongside, then to another and still another, risking his life to get the best possible picture. He was 38 when he received an assignment in South America. On May 16, 1954, he and a geologist were driving in the Peruvian Andes. Their vehicle veered off the road, killing both.

Allen Brown, who joined Magnum as a man-of-all-work in 1947 and now is mailroom supervisor, remembers that he was the first person at the office to read the cable informing the organization of Bischof's death. "I had to read it five times before I believed it," he recalls. "A few weeks before, I'd been with him when he bought cameras, camping gear, and the Land Rover that he shipped to South America. His wife, Rosellina, was pregnant, and just before he left, she told Werner: 'This is no way to raise a family.'"

Nine days after Bischof died, Bob Capa was in Indochina, photographing his fifth war as a substitute for another photographer. Capa's fervent hope had been "to stay unemployed as a war photographer till the end of my life." But things didn't turn out that way.

Why did he go? We can only speculate . . . but for gamblers like Capa, war is the big high. In no other field of photojournalism are the rewards as high . . . or the stakes. Capa was playing against Lady Luck again. Like any soldier, he thought that she was on his side. At 7 a.m. on May 25, 1954, at an outpost of the French troops near Thai Binh, he told a correspondent: "This is going to be a beautiful story. I shall be on my good behavior today. I

shall not insult people and I shall not even mention the excellence of my work." Then Capa went forward, seeking the action. At 2:55 p.m., he stepped on a land mine. He died soon after, the first American correspondent killed in Indochina. The "Lady" had revealed herself . . . as a whore.

That same day, his brother, Cornell Capa, was in upstate New York on an assignment to photograph retarded children. At a teacher's house he received a phone call from *Life's* assignment editor, who broke the news to him. "Bob seemed to have been protected by some magic . . ." says his brother. The next day he learned of Bischof's death.

George Rodger was at Shellal, an African outpost where a riverboat meets the train for Cairo, when he learned from a month-old copy of *Time* of the deaths of both Capa and Bischof. Ernst Haas, also on assignment in Africa, received two telegrams simultaneously. "That they should die was impossible, was my first thought," he remembers. "It took me years to believe it."

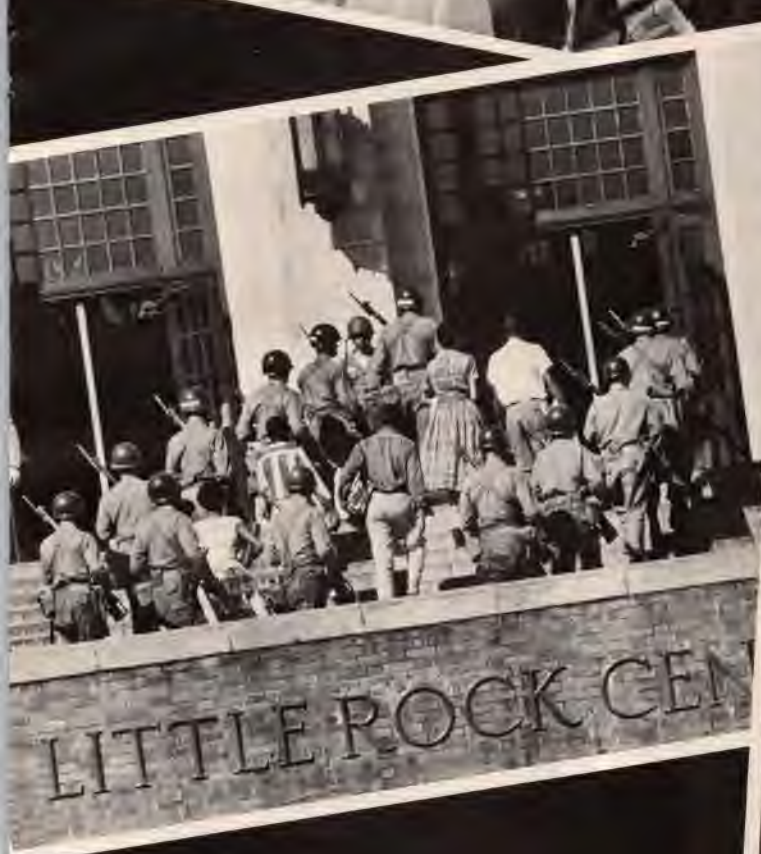
The Sunday after Capa's death, a memorial service was held for him and Bischof at the Quaker Meeting House in Purchase, N.Y. Many of the great names in photography and journalism came to pay tribute to two men who died doing their duty as their cameras saw it. Not present was Ernest Hemingway, who penned a note from Madrid:

Capa: He was a good friend and a great and very brave photographer. It is bad luck for everybody that the percentages caught up with him. It is especially bad for Capa. He was so much alive that it is a long hard day to think of him as dead.

Then he crossed out *long hard* and changed the phrase to read: *hard long day*. Hemingway always sought *le mot juste*—the right word—just as Capa sought *l'image juste* to portray scenes on many battlefronts.

Bob Capa described Paris as "the beautiful city where I first learned to eat, drink, and love." But his moveable feast, like Hemingway's, was not only Paris but war. He first met the novelist in 1937 during the Spanish civil war and—as he later wrote—"soon adopted him as a father." Capa also seems to have adopted the famed writer's definition of courage: *Grace under pressure*. Both were living legends, but Hemingway finally killed himself—and so, in a way, did Capa. He didn't *have* to take that last assignment.

There are old war photographers and



Clockwise from left center:
Little Rock, 1957, by Burt Glinn;
Alabama Freedom Riders, by Bruce
Davidson; riot scene, by Danny
Lyon; Malcolm X, by Eve Arnold.

Several members gross over \$100,000 per year; others have billings that fall below \$10,000."



Elliott Erwitt

bold war photographers, but there are few old, bold war photographers. Capa worried about getting old; maybe he was trapped by his own mystique. At 41 he died at the front, a combat photographer who stayed at the wars too long. There was always a temptation—some say it was a compulsion—to get *closer*. "If your pictures aren't good enough, you aren't close enough," he is reported to have said.

Yet, according to John Morris, "Capa really hated war. Like an actor always cast in the same role, he went because he was good at it. War seemed to seek him out."

Robert Capa was a Hungarian actor who played the role of a fictitious American photographer named Capa, a character he created when he was struggling for recognition in prewar Paris. (He was born André Friedmann, son of a Budapest tailor, and used the Capa name to boost editors' payments for his photographs.) He wanted to be a man of the world—and he succeeded. As a character actor, the stages on which he gained fame were in theaters of war . . . in Spain, China, Britain during

the Blitz, North Africa, Italy, France, Germany, and Indochina.

One thing about Bob Capa—he was unforgettable. A fantastic operator, he succeeded in holding Magnum together even when there was no money. A lover of drinking, gambling, and romancing, he had a gift for gab and could be generous to a fault. Every so often, he'd hand a hundred dollars to girls on the Magnum staff with a breezy "Enjoy yourself!" If someone bought him a drink or did him a favor, Capa might confer on him the honor of being "a Magnum photographer." All over the world. Even today, someone in Katmandu still remembers.

A famed photographer remembers Capa as a man who was dedicated to himself, to photography, and to Magnum, which was an extension of his flamboyant personality. "He was a good friend to many photographers. But to him, the end justified the means . . . and he'd do anything to get what he wanted. He had the ability to overcome overwhelming odds."

A former associate recalls that Capa was a many-sided man who might, or

might not, say what he meant. "Ask 10 people what they thought about him and you'll get 10 different answers. He could be a wonderful friend and he could be a bastard."

"Every crazy story you hear about him is emotionally true . . . and everybody likes to embroider the stories; it's good Hungarian fun," says a longtime friend. "In the process, everything gets mixed up."

When Capa's body was returned to the United States, someone suggested that he deserved burial in Arlington National Cemetery. "Not *my* son!" retorted his mother. "He was against war and shouldn't be buried among military men."

A private burial service was held in a Quaker cemetery at Amawalk, in Westchester County, New York. Only the immediate family and a few Magnum members attended. During the graveside ceremony, a young photographer from a local newspaper was taking pictures. A member of the funeral party started to object, then realized that Bob Capa probably wouldn't have minded.

In 1955, the American Society of Magazine Photographers honored him as one "who died in the tradition which he invented, for which there is no other word but his name." The Overseas Press Club and *Life* established the Robert Capa Gold Medal Award for "superlative photography requiring exceptional courage and enterprise abroad."

Capa had been a living legend. Now he was a dead one—and dead photographers take no pictures. With him and Bischof gone, Magnum's future was in jeopardy. David Seymour succeeded Capa as president; in a letter to members, he wrote:

My dear Magnum family,

The lump is still in the throat, and the dust not settled yet. The blow is hard, and the reaction slow to come. Somewhere, however, there is a faint reasonableness coming, and the realization that the reality has to be faced. I am grasping for words in order to be as clear to express my thoughts—which are not. The clichés are too easy, and phrases that "the



Clockwise from upper left: President John F. Kennedy, by Cornell Capa; the widowed Jacqueline Kennedy, by Elliott Erwitt; Robert Kennedy, by Cornell Capa.

Robert Capa believed in the startling idea that a photographer should own his negatives."



René Burri

living must go on" are just around the corner. If we are all numb at present, it looks like that soon enough we will have to face it. So we have to go on, keep together, and avoid the stunning effects of our sorrow. Maybe through this we will help ourselves and find strength to keep and develop Magnum—a home for all us.

By September, 1954, operations were humming again. Eve Arnold photographed a musical comedy and a Caribbean assignment. Cornell Capa returned from a *Holiday* assignment in England and was also shooting for *Life*. *Holiday* was considering devoting an entire issue to Cartier-Bresson's Russian pictures. (*Life* finally bought them for \$40,000.) Burt Glinn was doing food assignments for *This Week* in Seattle. Ernst Haas, having finished shooting promotion stills for *Moby Dick* in Europe, was considering other movie assignments. Erich Hartmann was interpreting the New England landscape and also had portrait assignments. Marc Riboud received a West Indies assignment. George Rodger had \$5,000 worth of commitments for a planned trip to India. David Seymour was informed that *Life* bought his story on Gina Lollobrigida's wardrobe for \$500. But attached to the New York weekly report that included all of this news was another letter from Seymour, with ominous overtones:

"... At first we behaved magnificently—but inevitably there came a letdown—when the body refused to work more hours and the spirit flagged into bitterness. So now there are some signs that we are tearing ourselves apart, in jealousy and mistrust. We *must* not let this happen. We have come through too much together. We cannot falter now, when we have already proved to the outside that the principle of MAGNUM survives..."

The letter concluded with a plea: "Let patience and humor replace irritation and anger. Let us share the problems of our future rather than dwell on misfortunes of the past. MAGNUM is something of a miracle by its very existence. And miracles require continued faith."

By the mid-1950s, about half of the work originated with members of the staff; most of the rest came direct from editors. But some of the members began to accept advertising and industrial assignments, for which they received higher fees than for editorial work. Magnum policy deemed "commercialism" disagreeable... and

therein lay the source of growing contention.

The organization's reputation as a group of photographers concerned with the state of mankind was enhanced in 1955 by "The Family of Man" exhibition at The Museum of Modern Art in New York. Magnum's members, past and present, were credited with 14 percent of the exhibition's 503 pictures. Major magazine projects continued; *Holiday* assigned as many as six photographers to different countries.

In a letter to members, Seymour wrote: "Our future will prove the validity of our concepts and we will be also able to correct them with all the feeling of goodwill and respect for each other which is the base of our organization." Soon after, he was shot dead by an Egyptian soldier four days after the cease-fire that ended the Suez crisis of 1956.

The deaths of Capa, Bischof, and Seymour marked a crucial point in the organization's development. "Some of Magnum's initial vitality was lost with them," says Erich Hartmann, now the group's New York vice-president. "We had to do a lot of re-examining for which we were unprepared. If they had lived, the road Magnum took would have been clearer. Their deaths could have killed us as a cooperative, but the fact that we survived has proved the validity of the original concept."

Over the years, Magnum worked assiduously to enhance its image. This often involved a judicious meshing of art and industry. A group show, "The World as Seen by Magnum Photographers," opened in 1960 at the Smithsonian Institution in Washington, D.C.; it was later seen throughout the United States, in Europe, and in Japan. When it opened in New York on May 11, 1961, the weekly report to members noted: "There will be a preview party on Wednesday, May 10, and please bring USEFUL people." Meaning, of course, clients and potential clients.

Magnum's self-image is reflected in the words of its 1961 brochure, which reaffirmed that the members were "dedicated to continuing photojournalism in the tradition established by the three Magnum photographers who have died on photographic assignments of their own choice..." But lofty concepts did not ameliorate the abrasiveness of the more independent-minded and sometimes irascible members. Each was a boss—a situation that sometimes created awkward situations for the staff.



Clockwise from left
center: Israeli Tank
Corps, by Charles Harbutt;
Invasion of Prague, 1968, by
Josef Koudelka; Hungary,
1956, by Erich Lessing;
Tokyo, 1972, by
Bruno Barbey.

“After this ‘engagement’ period, which generally lasts a year, the associate is either invited to become a full member—to ‘take the final vows’—or to bow out.”

Harvey V. Fondiller



Marc Riboud

One such situation was discussed by a female employee who informed the organization's president: "I believe the era of 'house mother' has outlived its day. This has implied that some *one* person on the staff has to take care of the complaints, bruises, and whims for all of Magnum. It is really impossible to perform such a job as this efficiently except on a full-time basis. Furthermore, I see no reason why people who are supposed to be adults should be pampered with such a figurehead as 'house mother.' Do you?"

There were other, more serious causes of dissension. In the late 1960s, Magnum had an opportunity to purchase the publication rights to the diaries of Che Guevara, a Cuban revolutionary whose name had been high in the headlines, especially after he was murdered by persons unknown. This seemed like a remarkable opportunity not only to have a hand in history but also to turn a pretty peso in the bargain. The diaries had nothing to do with either photography nor any Magnum member. An argument ensued between the New York and Paris offices about what should be done; the deal was assailed on various sides as politically undesirable as well as financially shaky. The basic question was: Where should Magnum's resources be used—handling its members' work, or on other matters? Although a lot of energy and some \$20,000 had been poured into the Che Guevara intrigue, the fundamental fact remained that it was of journalistic but not *photojournalistic* interest. Little resulted from the brouhaha except that Magnum learned to steer clear of things that were none of its business.

During the 1960s, the thrust of photojournalism waned. Video journalists could report the news faster than photojournalists; TV networks provided them with instant channels whereas newsmagazines had to be printed, bound, and delivered. (Magnum seldom attempted to shoot for the daily press.) As always, the public wanted news, but they wanted it fast and they wanted it cheap—and TV supplied it free, without a subscription.

The big picture magazines were in a bind; their advertisers bought time on TV and postal rates escalated. Family-type publications such as *Collier's* and *The Saturday Evening Post* had folded. Others changed format, editors, rate cards, content . . . but nothing helped. When their lifespan ended, they expired, and *Life's* death in 1972 signaled the end of an era.

Magnum tried to find a way out; the way, for a while, seemed to be motion pictures. A subsidiary, Magnum Films, was established in 1964; it met with limited success, and is now inactive. The audio-visual boom of the 1960s did nothing much for Magnum except to show most of its members not to attempt what others could do better with images in motion.

But still photos were still needed for annual reports; every corporation had one. The reports metamorphosed from drab, figure-filled statements to glossy pictorial giveaways with which each company tried to outdo its competitors. When various groups awarded prizes for the best annual reports (not for profitability, but for appearance), the race was on; the prizes were sky-high fees for designers and photo talent. Magnum members received several times the rate they got for working with magazines—and few questions were asked about expense accounts. Those with a talent and desire for that kind of work viewed it as the Promised Land. It was a fine way for a photographer to pawn his soul (temporarily, of course, and only if he were so inclined).

Some of Magnum's members say that they would rather cover an important news story than do an annual report—but fees of \$750 to \$1,000 a day, which is nice work if you can get it, become hard to turn down. Some members wanted these assignments, but others felt that Magnum's image suffered from too much involvement with big industry. Commercial work, however, helps the organization to exist; a member who works 10 days at \$1,000 per day adds \$4,000 to the cooperative's bank account.

Up to \$1,000 daily for an industrial assignment—plus expenses! What advertising copywriter (or even Nobel Prizewinner) could command such a fee? When a Magnum photographer took pictures for the RCA annual report at \$750 per day, a stockholder noted that even Robert W. Sarnoff, RCA's chairman of the board, didn't earn *that* much.

Magnum's members represent a potpourri of nationalities—American, Austrian, Czech, English, French, Hungarian, Swiss, and Welsh. Even the Americans are a mixed bag—they include an ex-farmboy whose education ended with high school (Burk Uzzle), a Harvard graduate (Burt Glinn), and the son of a Russian-born Buddhist priest (Elliott Erwitt). Josef Koudelka, a Czech, prefers a sleeping bag or the ground to a

35-MM PHOTOGRAPHY



Clockwise from left
center: Vietnam, by
Philip Jones
Griffiths; China, by
Marc Riboud; Southeast
Asia, by Philip Jones
Griffiths; Southeast
Asia, by Donald McCullin.

Any strong manager doesn't want to be run by 24 bosses,' comments a former Magnum officer, 'and when the members take over, it's the inmates running the asylum.' "

Erich Hartmann



From left: Marc Riboud, Gerald Rosencrantz, Erich Lessing, Bruce Davidson, René Burri

bed. Bruno Barbey is the son of a former French ambassador. Austrian-born Inge Morath (now a contributor) is married to playwright Arthur Miller. But for their common interest in photography, the members would probably never have met, nor ever have become enmeshed in the love-hate relationship that belonging to Magnum seems to involve.

Free-lance photography, despite its mystique of glamor and adventure, can be a lonely, uncertain trade. When Magnum members venture far afield, they know that they can rely on people who *care* about them—their fellow members. And as important as the group's marketing function is its members' awareness of owning a piece of an organization that represents a tradition . . . a tradition of which, by joining, they become a part.

How does one become a member of Magnum? There is no formula, nor even guidelines, except that the prospect must be an expert photographer, must have had some degree of professional success, and—most important—must be invited. The process, indeed, has been likened to the traditional path to matrimony . . . a not inappropriate comparison, since the wedding of

Magnum with several of its members has outlasted their own marriages.

The first stage, courtship, is an inspection period during which Magnum keeps an eye on the prospect, often unknown to him. As members come in contact with the candidate, they assess his personality and attitude toward his work, as well as his aptitude as a photojournalist. Though his financial potential is considered, it is of minor significance. If all goes well, the photographer may be invited to join Magnum as an associate. After this "engagement" period, which generally lasts a year, he or she is either invited to become a full member—to "take the final vows"—or to bow out.

Generally the vows remain unbroken, but several former members—Ernst Haas, Henri Cartier-Bresson, Inge Morath, and George Rodger—are no longer active, though still participating as contributors. Dennis Stock resigned, then returned as a member. Others have simply left—among them, Brian Brake (New Zealand), Don McCullin (England), W. Eugene Smith (U.S.), and Kryn Taconis (Netherlands).

The episode involving the resignation of Taconis is one of which Magnum is

less than proud. During the Algerian war, Taconis photographed Algerian rebels in the field and wanted to distribute his pictures to French publications. Magnum's French members and staff, however, believed that the police might close the Paris office if the politically potent pictures were released. When the New York office offered him no support, Taconis quit.

Election to membership incurs the obligation to purchase stock in the corporation. Those who don't have cash may pay over a period of time. Only members have voting privileges. Magnum also has contractual arrangements with 10 "name photographers," for whom it acts as representative for assignments and stock photos.

Each member maintains a credit level ranging from \$3,000 to \$7,000, depending on his yearly billing. This balance is applied to pay his bills: credit card charges, travel, equipment, and lab fees. The credit level is adjusted each year, and Magnum is rarely out of pocket, except if a member is overdrawn. This occurs rarely, though one prestigious photographer, who never paid for his stock although he was elected to full membership, departed owing Magnum several thousand dollars. Years later, when he tried to make partial restitution, the offer was declined.

Several women have been members of Magnum, but no black ever joined the group, though one was invited. Another black was considered, but his personality was deemed incompatible with the organization's collective psyche. Several photographers have been turned down after attaining the associate level. One of them, who later received considerable acclaim, was referred to by a staff executive as follows: "I think Magnum may wish to release him from his 'vows' as a novice—beg pardon, associate." The young man, with "shy aggressivity," had reproached the organization for failing to live up to promises it never made to him. "Financially he is most unrewarding," read the report. "Psychologically unsuited."

Several years ago, a likely prospect

35-MM PHOTOGRAPHY



Clockwise from left center: Bloody Sunday, Northern Ireland, by Gilles Peress; Sam J. Ervin, Jr., Chairman, and Samuel Dash, Chief Counsel, 1973 Watergate hearings, by Mark Godfrey; Pentagon confrontation, by Marc Riboud; Northern Ireland, by Donald McCullin.

"Unusual picture requests are routine. One researcher needed 'an alcoholic—not the rummy type.' Another wanted 'an elderly bumblebee.'"

Harvey V. Fondiller



Rubber stamps identify scores of picture classifications.

was lost through managerial ineptitude. A confidential memo stated: "Magnum, in its inimitable way, has managed to lure him into the bedroom only to throw cold water on him. And in the specific instance it is a great shame. He is first class . . ." The photographer was a European; New York thought Paris was wooing him, and vice versa. The photographer himself was reported to be aware that Magnum was considering him, but as no one mentioned it, he joined the staff of a German magazine.

If Capa was the Napoleon of Magnum, Henri Cartier-Bresson, like Cardinal Richelieu, was its *Eminence grise*—a power behind the throne. The intellectual Frenchman helped to establish the principles on which Magnum still prides itself, though some are now more honored in the breach than in the observance. He was long considered "first among equals"; why else would the Encyclopaedia Britannica (15th edition, 1973) refer to Magnum as "a cooperative formed by Cartier-Bresson and others"?

Today, Cartier-Bresson, though no longer an active member, still has strong behind-the-scenes influence, for of all Magnum photographers he is by far the best known. In his 1952 book, *The Decisive Moment*, he enunciated an approach that inspired generations of photojournalists:

"To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression."

Referring to his contact sheets during a 1975 television program, Cartier-Bresson noted: "Suddenly something strikes you. Great pictures are very, very rare. It's only once in a while you have that luck." His statement is borne out by a study of the duplicate file of his 13,000 contact sheets in 180 looseleaf binders at Magnum's New York office. Few of the sheets bear more than a few frames completely squared with red crayon, indicating his selection of a satisfactory image. Apparently the "decisive moment" occurs not simply when the picture is taken, but also as the photographer scrutinizes many tiny images and decides to have *this* one enlarged.

Long concerned with the need for responsibility and honesty in photojournalism, Cartier-Bresson has stressed that publications should maintain the spirit that prevailed at the time of shooting, and that pictures must

remain in context. Minor aspects of what the photographer recorded should not be overemphasized or exaggerated. Magnum's importance, he notes, is that "there is somebody who represents our thinking when we may be thousands and thousands of miles away."

Cartier-Bresson closely controls the use of his photographs, so the Magnum staff is wary of anything that might affect his Gallic sensitivity, which happens to be extensive in the area of picture use. Never enthusiastic about Magnum book projects, he has done all *his* books alone. In 1964, he notified the New York office that he should be consulted on any project using more than a few of his photographs. Later, he learned that plans had been made to use 14 of his pictures in a book, *Peace on Earth*, to be published by Ridge Press. Not having been fully informed about this, he felt miffed about the whole thing, and asked that his regrets be conveyed to the book's editor and publisher. To reinforce his decision with moral force, he consulted an old friend, a prominent Catholic philosopher. The latter told him that he was absolutely correct not to participate in the project.

Thus morally bolstered, Cartier-Bresson emphasized that he wanted *no* picture of his in the book. An altogether embarrassing situation . . . especially since it was too late to make any changes, the book having already gone to press. The incident in no way improved the Frenchman's feelings about the administration of Magnum's New York office.

Nor did the increasing commercialism of the group's members, who by the mid-1960s included a number of young Americans. To Cartier-Bresson, "what is most satisfying for a photographer is not recognition, success and so forth. It's communication: what you say can mean something to other people, can be of a certain importance . . . The photographer's task is not to prove anything about a human event. We're not advertisers; we're witnesses of the transitory."

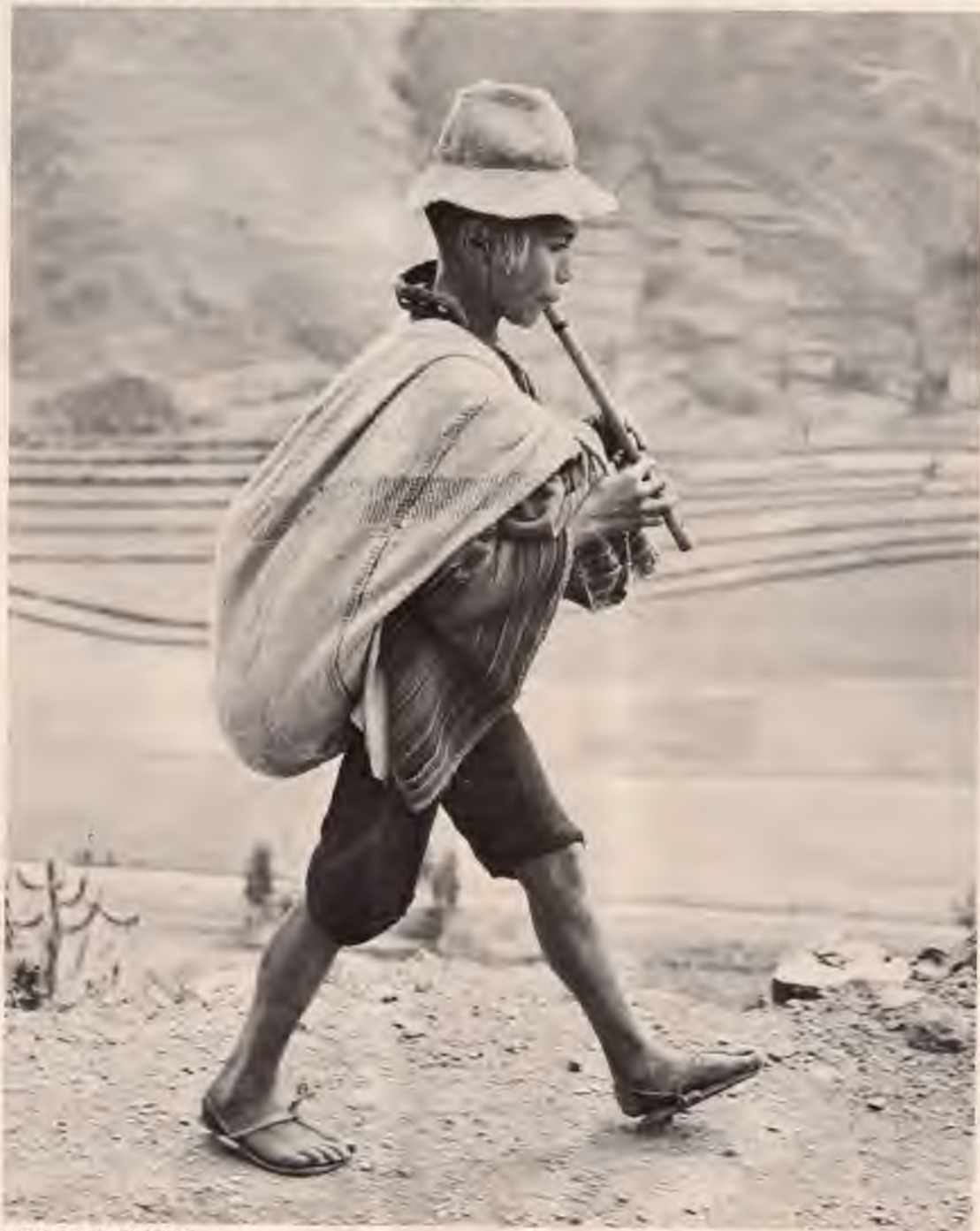
For various reasons, Cartier-Bresson resigned from active membership in 1966. His second wife, the Belgian-born photographer Martine Franck, is a partner in Viva, a photographers cooperative in Paris. Magnum still sells his stock pictures, but his New York agent for assignments is Helen Wright, public relations director of E. Leitz, Inc.

A Magnum paradox is that the president and two vice-presidents (one

continued on page 114

35-MM PHOTOGRAPHY

A Magnum Portfolio



WERNER BISCHOF

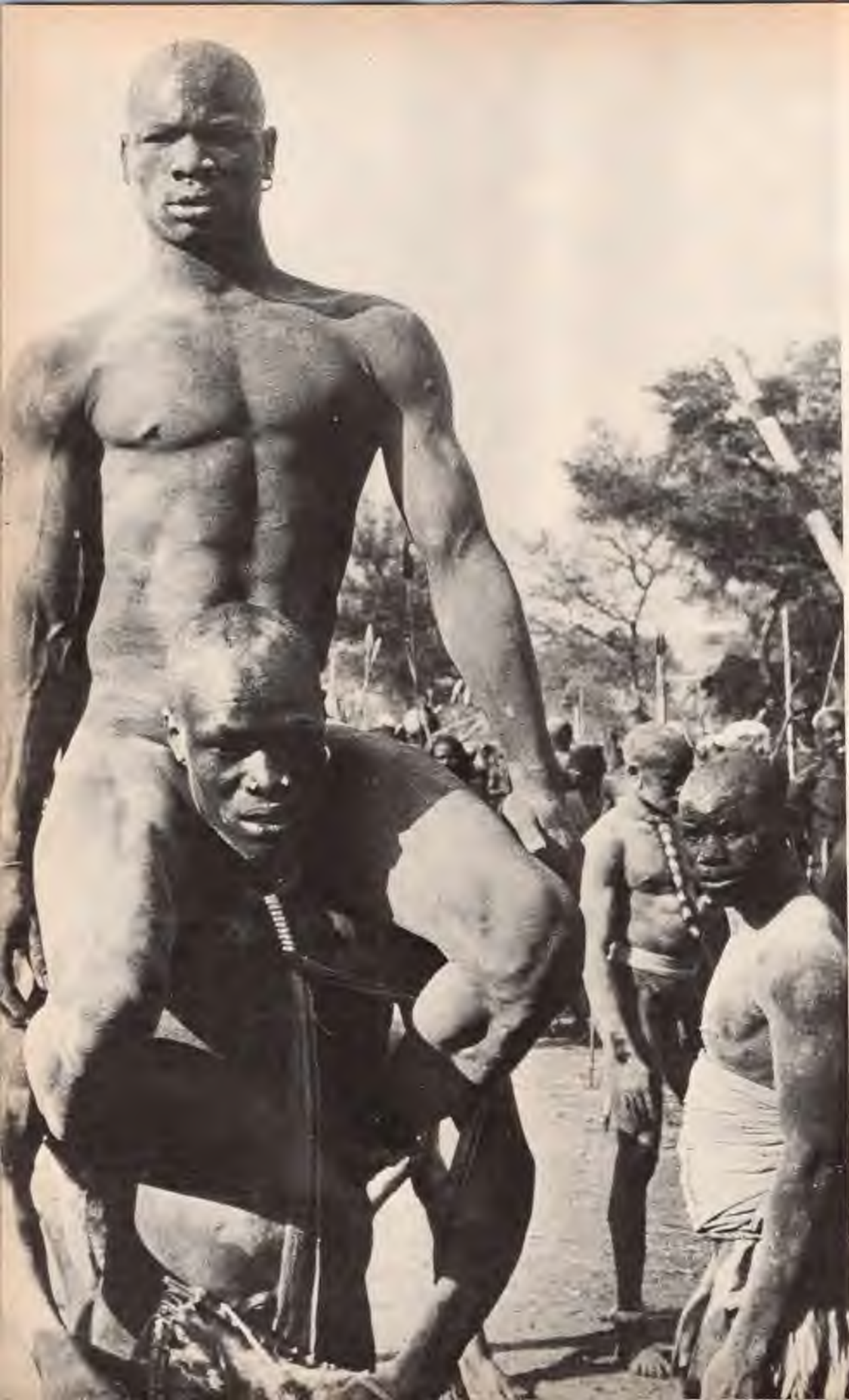
MAGNUM



DAVID SEYMOUR

ROBERT CAPA *right*
35-MM PHOTOGRAPHY







MAGNUM



DENNIS STOCK

GEORGE RODGER *previous page left*
CORNELL CAPA *previous page right*



ERNST HAAS



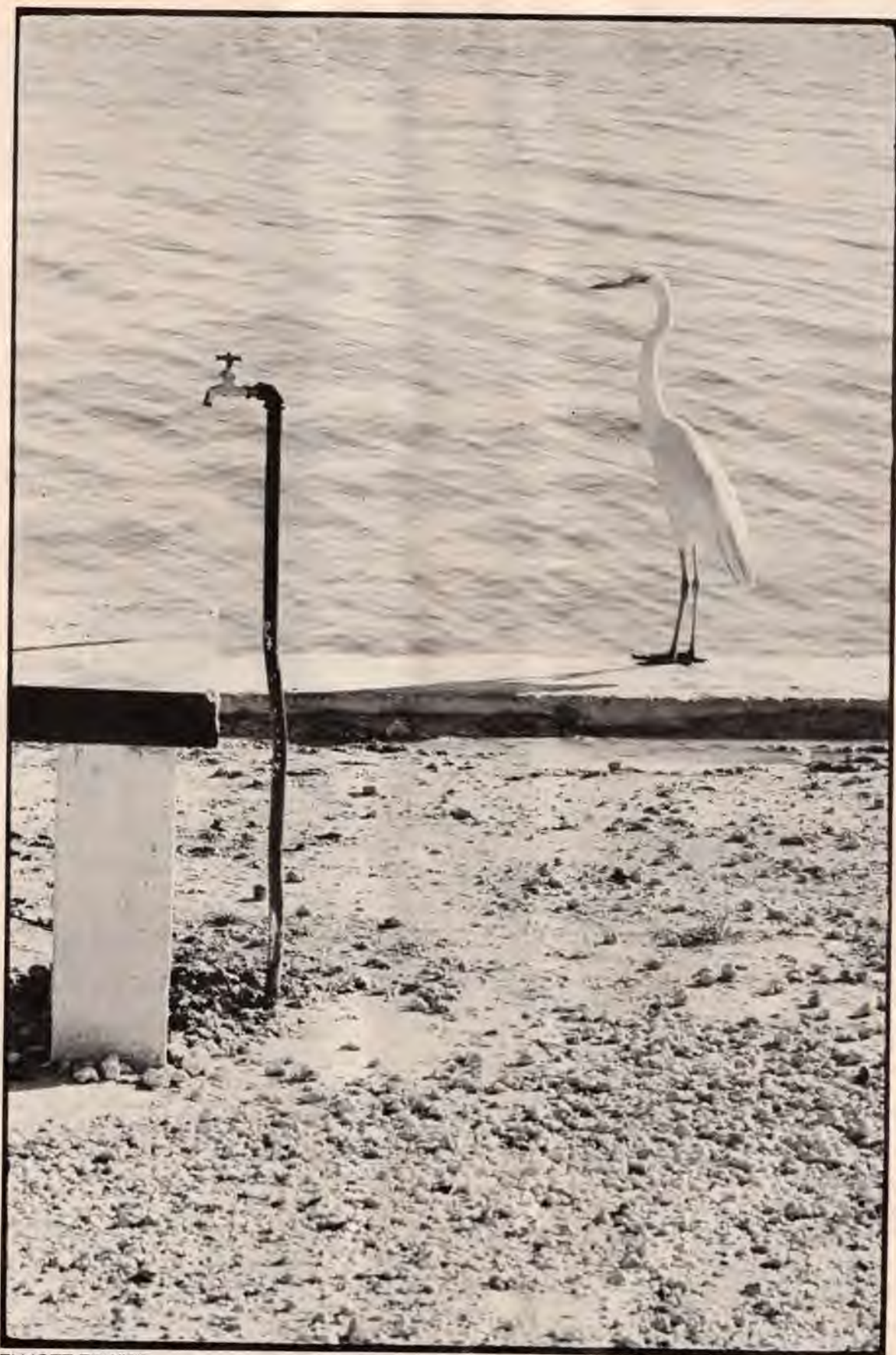




ERICH HARTMANN



BURK UZZLE



ELLIOTT ERWITT

MAGNUM



HENRI CARTIER-BRESSON

LEONARD FREED
35-MM PHOTOGRAPHY



MAGNUM



BURT GLINN



CHARLES HARBUTT



RENE BURRI







MARILYN SILVERSTONE



PHILIP JONES GRIFFITHS



MARK GODFREY

MAGNUM



COSTA MANOS

BRUCE DAVIDSON

35-MM PHOTOGRAPHY





DAVID HURN



PAUL FUSCO



BRUNO BARBEY



GILLES PERESS





WAYNE MILLER

MAGNUM



ERICH LESSING



MARC RIBOUD

JOSEF KOUDELKA

35-MM PHOTOGRAPHY





A man who prints for the pros explains his techniques
... and some of the photographers talk about the man

IGOR BAKHT

Master Printer

By DOROTHY S. GELATT

How does Igor Bakht get set for his breakneck creative days making prints from the negatives of such photographers as André Kertész, Ernst Haas, Dan Budnik, Cornell Capa, or Henri Cartier-Bresson, to drop but a few names?

Well, he gets up about 6 a.m. to practice the violin for a couple of hours in his basement game room so he won't wake his wife and babies. Then, relaxed and presumably inspired, he commutes from his suburban old Tudor home to his spacious midtown New York studio. From that moment on, there is probably no darkroom specialist in the country who can touch him for quality, brilliance, versatility, or that rare ability to transform a mechanical process into a high art.

Igor is extremely reticent about discussing his own talents. His clients, on the other hand, are extremely voluble. And if you have the rare opportunity to watch him work—which he graciously granted me for this story—it is a revelation to see the way he achieves his results.

It is Igor Bakht's view that anyone can

become a great printer if he really wants to and works hard enough. Watching him manipulate a masterpiece from an "impossible" negative in one try, I wailed, "Oh-h-h, I could never print like that." His answer was simple but pleasant: "Of course you can. But if you say you can't, you won't."

Technique, of course, is basic—but it is only part of it. Artistry counts at least equally, if not more so, with many of his illustrious clients.

Cornell Capa says, "Igor has that indefinable touch of a Master—a complete understanding of what the photographer *feels*. Of course, he's also a superb technician. But with Igor it is even more. With him, there is an aesthetic and human exchange of E.S.P. messages between the photographer and the printer. I used to be an extremely good printer myself. But when

I discovered that Igor could 'read' me, he *freed* me. Now I can concentrate on photography and not have the nagging worry about finding time for printing. I am terribly thankful to him for this freedom.

"Why is Igor better than me? Because he's current and up-to-date on how to use the latest materials. I'm rusty. He's like a professional tennis player—he's at it all the time. It's his skill as a pro wedded to his understanding of what I am about that makes him great for me. *I have one interpreter and he's it.* He is also the *only* person I trust with my brother's (the late Robert Capa) negatives. He's the finest printer I have worked with in 15 years.

"What makes him great?" Cornell Capa pondered. "I guess it's because he is a perfect reader of your cultural background. And he has the sagacity to aesthetically respond. It's really inexplicable. He makes a transition from artist to artist, and every picture he does is on an individual basis."

For the opening of Cornell Capa's International Center of Photography in New York recently, Igor Bakht printed such varied exhibits as Roman Vishniac's pictures of Polish Jews and Bob Capa's World War II photographs—taken all the way from France to Indochina. All were emotion-packed pictures, totally different in style, inspiration, and rendering. They had tonal strength for museum viewing.

By contrast, I recently watched Igor print dozens of pictures of Colombian Indian stone and wooden artifacts for a book. The negatives had distracting backgrounds that the client wanted eliminated. With lightning speed, Bakht exposed negative after negative, dodging out the backgrounds with his incredibly deft hands. On a job like this, he might print as many as 50 negatives at a time, putting the prints in a holding box for tray development later, in batches of four or five.

For book reproduction, he made softer prints than for museum exhibition, knowing that the printing presses will pick up contrast from the photograph. In



Skilled hands have always been a craftsman's most valuable asset, and a photographic printer is no exception. To create a print that accurately reflects what a photographer intends to convey, Igor Bakht actually builds up an image on paper with his hands. They seem to be always in motion, vibrating constantly. Before starting, he instinctively memorizes the image on the easel, deciding in advance what combination of Polycontrast filters will create the overall effect he wants. He then makes exposures of various lengths through often different filters—using only the "clock" in his head to tick off the time and his hands to burn in area after area for a blend of deftly built-up exposures on variable-contrast paper. Telephones placed strategically through darkroom keep Bakht constantly in touch with his clients while he works.



"You can't always do it all in the enlarger," Bakht points out. Above left, for example, one of Bakht's magical hands can be seen rubbing a small portion of the still developing print. Here, he uses the heel of his hand to bring up lagging detail. Body heat is often sufficient; when it isn't, he will dip his hand in hot water. To bring up detail in a large area of delicate tones, Bakht sometimes uses his whole hand, rubbing gently across a print while it is still immersed in developer, above right. Occasionally, he will dip a fully developed portion of a print into the stop bath, but hold out and continue to rub that part that hasn't quite come up.



Bakht gives a print a quick appraisal before it goes into the stop bath.



Selective bleaching is another Bakht technique. Above left, he uses dilute ferricyanide on a cotton swab, rolling the already-fixed print so that the swab touches only where it should. Overbleaching can kill the entire print. To open up larger portions of a difficult print, Bakht uses a piece of white Lucite as a support so that he can view the entire print either in or out of the hypo. Above right, he uses a large ball of absorbent cotton saturated with bleach to bring up detail in the trees. The bleaching action is stopped by dipping print back into the hypo, then wiping or blowing away excess hypo before bleaching again.

IGOR BAKHT

the final pictures, each stone or wood carving stood up as a major art work on its own—full of detail, and almost jumping off the pure white page at you.

As Capa put it, "He can do anything. It's really being the master of your craft. And he's consistent. You'll never get an uneven job from him. Once he's decided how he's going to work, he stays on that line for the whole job. He's not erratic. I might take him a hundred negatives and maybe have a few suggestions about cropping or bringing out a face here and there. But the rest he *knows*. He will follow a story mood and stay on course for the whole thing. He is not just a great custom printer. He is an artist, and a superb human being, too.

"Now I'm sorry I told you all this," Capa said ruefully. "I don't want everybody to start going to him, because I want him to work for *me*!"

Cornell Capa would have to lock Igor Bakht in a dungeon to keep the great professionals and the younger rising stars from making their way to his door, although it admittedly is not easy to find him. He is not listed under "Photo Finishers" in the Yellow Pages. He does not solicit any business. He does not even print his name and address on his negative sleeves, his job envelopes, or his bills!

He is a one-man operation. He knows what he can handle. He sets his own terms. And if you want to work with him, you wait your turn! Of course, long-time regular clients get precedence over you and me. Igor will knock himself out to get an exhibit ready in time for Kertész to take it to Paris. He will even make over a superb print if Mr. Kertész wants "whiter snow and more detail in the shadows" for an exhibition picture that Igor would be inclined to "give more punch because it will be viewed from a greater distance."

As Ernst Haas says, "People like Igor don't exist any more. He's a printer who doesn't want to get bigger! He could hire assistants, but he doesn't. He is intensely personal. Igor knows your sense of proportion. And he adjusts himself to everybody's soul.

"For instance, some people are more dramatic and some people are more flat.

I imagine Igor would print Cartier-Bresson on No. 1 paper, because Cartier likes his pictures flat, with many tones of gray. For myself, I work in black-and-white with a much harder structure than Cartier. It's how you follow the light. I follow the light with more highlights and more blacks. I mostly never crop—99 percent of the time I go for the full negative; heavy, with strong structure. Igor has known me for 10 years, and he knows what I like. In the beginning, of course, he feels you out and finds out what you want.

"I like working with Igor because he is a *person*, not just a faceless guy in a lab. The same way I like to work with an *editor*, not a *magazine*. In some ways, I guess Igor is a catalyst. I suppose you have to be to be a good printer. Igor is also a good photographer himself, so he probably often suppresses his own instincts to bring out what some other photographer is after.

"Igor is also a superb critic," Haas says. "Other labs just do a job and deliver on Thursday. But Igor *enjoys* good photography. He has a personal interest and enthusiasm and he'll actually call you after he's developed your film to tell you you've got a great batch of contacts.

"A lot of people could learn a lot," Haas says, "from thinking the way Igor thinks. *He knows a picture has to be a unity, and he brings it out.* He has a strong talent of adjusting, and he develops it higher and higher. Most printers run away to be photographers, when they should really be making themselves into great printers."

So how does this great printer work? Actually, with very few secrets and very much talent. Igor Bakht does not have special formulas, far-out equipment, "zone system" methods, or anything especially mystical.

He uses a pair of big Omega enlargers, one primarily for 35-mm film, the other for larger sizes up to 4x5. Occasionally, he will do special enlargements from 16-mm movie film, but he does no work with regular subminiature or 110 pocket formats. His El Nikkor enlarger lenses open to f/2.8 because he likes the extra speed for big enlargements. He has all variety of timers, down to tenths of a second, but I never saw him use one. He seems to



Igor Bakht printed this photograph by the author of himself and André Kertész discussing the details of an exhibition print. Bakht used Kodak Polycontrast Rapid F DW paper, and made the basic exposure with a No. 3½ filter, dodging out Kertész because he'd received more light from the window. Then he burned in small details throughout, mostly with a heavy yellow filter not in the standard Polycontrast set. In developing, Bakht held the window portion out when he transferred the print to the stop bath, and rubbed the window area with his fingers until enough detail came up to separate it from the white border. Later in the hypo, Bakht bleached the top of his own head slightly to get it back in balance with Kertész' head. He also wiped bleach gently over his patterned shirt for more snap.

use the clock in his head, or occasionally he will count out loud just for fun. He says, however, that he uses the timers once in a while for long production runs of the same negative if it does not need extensive hand work.

He develops roll film in Nikor tanks by inspection, loading eight-reel tanks with seven rolls of 35-mm film on the spindle. He develops in total darkness until the inspection stage, and agitates the film by lifting the reels with the spindle. He never agitates by using the lid and inverting the tank. "That pushes developer too forcefully through the film sprocket holes," Igor says, "and you will get streaks running into your negatives, especially noticeable in skies or light backgrounds."

Igor develops 35-mm and roll film in D-76 for normal exposures and Acufine

for pushed exposures. (He generally develops his sheet film in Dektol, in the same trays of solutions that he uses for developing prints.) He prefers developing his negatives on the heavy side because he finds he has better printing control by burning in detail from a heavier negative than you do dodging thin negatives. Of course, you don't always have total choice in 35-mm and roll film where you may get a mixed bag of exposures on the roll.

When he reaches the inspection stage of the developing cycle, he takes a quick look at each roll. He parks the film spindles momentarily in a bucket of water, and after inspection either moves the developed film on to the stop bath or returns a problem film for more developing or "pushing." When the films are all developed to the proper density,



André Kertész

IGOR BAKHT

the rest is standard. Stop bath. Hypo. Regular wash—no hypo eliminator. He does the final steps all in large plastic buckets, with the film reels on spindles. He made a special drainage hole in the side of his wash bucket, which is fed by a hose for better circulation and chemical runoff.

To complete the developing cycle, he dunks the reels in a dilute solution of Kodak Photo-Flo, hangs his films to dry with plastic laundry clips strung on wires, wipes each film gently with a totally clean high-quality photo sponge, and weights the bottom of the roll with another laundry clip. His darkroom is exceedingly clean and his negatives are pristine. This is one of the benefits of a one-man operation: you don't have a parade of people tracking dirt and dust in and out.

One astounding thing about the way Igor works is his effortless lack of mess. He dresses informally and always looks as though he just came in from a drink on the patio. He never splashes. He never spills—even though his hands are constantly in the chemicals. He automatically washes and dries his hands after each chemical encounter. And from time to time he rubs a dab of petroleum jelly through his fingers—especially useful for filling up scratches in badly mauled negatives.

"It is astonishing," Igor says, "how even great photographers have no conception of how they scratch up their own negatives. I don't *know* what they do. And it's impossible to cure some of them." Scratched or dirty negatives use up valuable time for the printer, whether it is Igor, you, or me. If the scratches are on the film base, you can generally rub them lightly with petroleum jelly and they will disappear in the enlarger. If they are on the emulsion side, you may have disaster on your hands. Or a long tedious spotting session.

Margot Granitsas, who photographs a lot for reproduction in books and magazines, says, "Igor has really come to my rescue developing by inspection. If I tell him I am in trouble, he tells me not to worry, and it takes a huge load off my mind. When you work with Igor, you have a very personal relationship. I



André Kertész

Here are two versions of the same rainy-day photograph by André Kertész, both printed by Bakht. At top, the full frame, printed with a first exposure through a No. 2½ filter. With this filter still in place, Bakht burned in where the negative was especially dense—for instance, the top portion and some of the shiny walkway. Then, through a No. 3 filter, he did additional burning, all the while dodging the man's face. In the *hypo*, he opened up the face a bit more with bleach, and brought out some texture in the coat. In the horizontally cropped version—originally visualized by Kertész as "a picture in itself", Bakht used only the No. 3½ filter, with some dodging and burning. The first print seemed too dull to him, so he made another with the same techniques, but a shorter exposure to give the image more gradation and snap.

would miss him if I did not have him. I do some of my own printing, but I cannot begin to work like Igor," Mrs. Granitsas says. "Igor can do 200 prints a day. If I knock myself out, maybe I can do 30. I print quite well, but I really don't often match him for quality.

"For instance, Igor made all the prints for my book, *Portrait of Greece*. It was 50 rolls of Tri-X, and the prints were no great problems, but they were *beautiful*, and just right for reproduction.

"In general," Margot says, "Igor knows what I like. I use very little gimmickry. And very little cropping. I love sharp pictures and I can't stand wishy-washy prints. I look for black and whiteness and crispness. Igor understands, and he makes me perfectly saturated prints, but not overdone.

"Sometimes when I am traveling with my husband, who is a journalist and now at the United Nations, I will see a picture and take it even if the light is wrong, and the exposure is no good. I take it because I may never get another chance. This is when Igor can save me and print rings around me. It is unbelievable the detail he gets out of a practically unprintable negative." Margot showed me a picture in her book—a weird windswept tree on a barren landscape with no highlights and no shadows, yet it had tremendous impact.

"You see," she said. "Igor can get fantastic detail, even on a dull November day. Or from a dark interior. Of course, if you are in a hurry with Igor, you might as well forget it. But if you are in a real jam, he'll bend over backwards to help you out. I also take him all my large-size exhibition printing. He did a beautiful show recently of my child pictures for the *Parent's Magazine* Gallery. He does all of my big enlargements because I'm not equipped for them. In a way it's lucky I'm not, because Igor's exhibition prints are so great."

Igor Bakht's darkroom, print finishing room, copying facilities, and reception room are spacious enough for half-a-dozen workers. But he uses it all himself and he likes it that way. The place is festooned with telephones which he answers himself while he works. His outer door is permanently locked, and when you ring the bell you just wait for him to come and answer it. If he's in the middle of a complicated exposure, you'll simply wait till he's finished. "Regulars" know this and think nothing of it. They even bring him refreshments. Recently, when he was on crutches recovering from a broken ankle, Nancy Crampton brought him a quart of grapefruit juice along with

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her job—pictures for her new book on creative artists, with text by Brendan Gill.

Nancy Crampton says, "There are certain things about Igor that are so unusual. For instance, unlike everybody else in the business, he's terribly reluctant to give out his name." (All too true. It took me months of earnest persuasion to convince him that what he is, what he does, and how he does it, are a vital part of the photographic world that other people would be interested in. The man behind the print *can* be as important as the man behind the camera.)

As André Kertész said recently: "*It is an absolute collaboration.* He has the touch, with the intelligence, the understanding, and the disposition. In the beginning, I used to tell him a lot because you can vary the atmosphere and everything in the picture by the way you print it. I don't want to cheat nature, and Igor knows how I feel. Sometimes, I tell him 'accent this and hold back that.' I used to print myself, and I know there are limits. What I really want is a giving back of what is in the negative. It is a guiding of the light on the paper, not just the mechanics.

"Igor feels this," Kertész says. "He works both mentally and mechanically.

Mostly his ideas I like. Mostly he knows how I feel. If not, he will remake the print—but that is really rare."

André Kertész selected one of his favorite recent negatives for Igor to print for this article. He likes it because the instant he took it he saw it as two pictures! The full negative. And the reflection portion turned upside-down as a picture in itself.

By my standards, it would be a tough negative to print. For Igor Bakht, it was a snap. I watched him do it. (Details in captions.)

Igor's darkroom is divided traditionally into wet and dry sections conveniently arranged for the way he likes to work. It is a long room with a film handling and loading counter at one end. Film developing and drying are at the opposite end, off to the side and out of the main work stream.

Enlargers, timers, paper boxes, and assorted accessories run along one long wall. Behind it, and running down the center length of the room, is a long wet sink for paper developing, complete through final wash. All the wet equipment is stainless steel. Dry counter tops are white Formica.

There are a lot of safelights. Igor says,

"I like a bright darkroom." Watching him work, you can understand why. He examines his prints closely in the developer. And he achieves certain of his tone balances by adjusting the print in the developer *and* sometimes partially in the stop bath, too. "There are some things you just can't do in the enlarger," he said matter-of-factly when I first started watching him at work.

The bulk of Igor's printing is done on Kodak Polycontrast Rapid F Double Weight paper, matte dried. He extends his filter contrast range at the hard end with Kodabromide No. 5 paper, since there is no comparable filter. At the soft end, he uses heavier yellow filters not supplied in the regular Kodak Polycontrast Filter kit.

Surprisingly, he uses his filters *under* the lens in a regular filter holder rather than in the filter drawer between the enlarger lamp and the lens—where purists swear they belong.

But this is the basis of his technique. He may use two or three or more different filters in exposing different parts of a print. In fact, he flips filters in and out of the holder so quickly that an entire print is exposed in the time I might take pondering whether to start out trying No. 2

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or 2 1/2.

As Nancy Crampton says, "His exposures are meticulous." Having watched him work, I would be more inclined to say they are miraculous. As Kertész said, the print is a giving back of what is in the negative. But as Igor works, it is obvious that he finds ways to give back more than the straight negative. This is the nature of his technical genius.

Helen Wright, the director of public relations at Leitz and Editor of *Leica Photography* magazine, put it in a lighthearted way. "I've given him the crummiest stuff and he absolutely makes it sparkle," she said. "He just feels what you want, and somehow he does it."

How? Before anything, he blows, brushes, or wipes all the dirt off the negative. If it is scratched, he fills in lightly with petroleum jelly. Then he composes the picture and focuses the negative on the back of a sheet of printing paper. He checks focus constantly with a Scoponet focuser. He focuses with the lens wide open. He focuses with the lens stopped down. And he focuses with every change of filter. He does it with such lightning speed that it takes less time than reading about it.

After the initial focus, he examines the negative as a whole. As Ernst Haas said, he sees the picture as a "unity." Then, depending on what he wants to accomplish, he sort of orchestrates the whole print in his head. If it is a thinnish negative, he may start out with a quick No. 2 1/2 basic filter exposure for snap in the blacks. Then he will switch filters and carefully burn in wherever he has planned from the start. He keeps a total vision of the picture in his head, and his hands move from place to place over the paper, letting light in only where he wants it, and no place else!

His hands, as well as his filter combinations, are part of the magic that gives his prints their special quality. They move with the vibrato of a violin player, so that his burning-in is always perfectly blended. There are never any hard edges. There are never sudden breaks.

And his timing! From working so long and consistently, he knows time instinctively. When he has to make a number of identical prints with complicated filtering, he carries the whole procedure in his head and can repeat it again and again.

Often by printing and burning-in with two, three, or more filters, he creates a complete tonal quality in the print that you could not build up in any other way. With inspired use of filters he gives the print three or four different paper grades on the same sheet. It enables him to

achieve a range of tonalities that some people claim you can only get from very specialized papers. I have often heard a photographer say, "Oh, you can only get a real black on such and such paper." But when you see Igor's blacks on Polycontrast, you might well assume it was some other paper.

Igor does relatively little dodging. He has one small roundish dodger that he will occasionally use for a second to hold back a face. And sometimes he will use his hands for larger portions. But as far as I could see, his basic exposure takes care of the thinnest part of the negative, and the rest he builds up by burning-in.

He never picks a specific f-stop for a print. He just stops the lens down until it looks right to him, and experience tells him what the exposure will be. He may change f-stops for burning-in. Apparently, it does not affect his focus.

The filters he uses for burning-in depend entirely on the negative and the effect he wants to create. The days I watched him work he rarely made a mistake, even though he was hobbling around on crutches getting back into the swing after the bout with the busted ankle.

He himself says that he occasionally goofs. "If I have been printing exhibitions for a week," he said, "I might start on an entirely new job and find myself still printing in the old mood. In this kind of work, you just have to remind yourself to shift from mood to mood."

Several people suggested that I ask him how he actually does shift mood, technique, or what-have-you from one illustrious photographer to another. So I did. Actually, I was anxious to know myself.

"Well, if I wanted to be pretentious," Igor said pretentiously, "I would give you a two-hour lecture with a lot of nothing. But the truth is, I don't know what I do. I just do it."

There are plenty of specific things he does know, however. He does a lot of burning-in with his own heavy yellow filters because, as he says, you often get negatives that are too contrasty to print with the standard Kodak filters.

On the other hand, he may burn in portions of a dense, heavy negative for a long time through a standard Polycontrast dark purple No. 4 filter. In the picture Kertész is holding on page 107; he wanted more detail in the halo of white hair on the old man. Bakht remade the print and burned in the halo with a No. 4 filter, since the negative was very contrasty, and the hair portion was very

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dense. "I used the No. 4 filter," he explained to me patiently, "because I wanted to bring out sparkling details in the halo—if there were any. For a thing like this I don't want a gray halo, so I don't burn in with a softer filter. It would be out of key with the rest of the picture." It took him a longer time to burn in with the heavy dark No. 4 filter, but he thought it was worth it. He smiled with satisfaction when he watched the print come up to full quality in the developer.

The only other "pretentious" lecture I got was on burning-in with filters. Bakht said, "If you have a picture that calls for it, you will use *soft* filters to burn in detail where you want a *softer* effect, not a contrasty one. Maybe you have a thin negative. If you want to keep it balanced, you might snap up the blacks with a short exposure on No. 2½. Then you might burn in here and there with a No. 1½ or 1 filter. Or I might use my "Zero filter." In Bakht's parlance, 'Zero' is the equivalent of Du Pont Filter No. 3 (in the old set of 10 filters), a dark yellow.

It is this sort of incredible affinity and eye for print balance that makes Igor Bakht irreplaceable to his clients. Once in a while, I saw him make a print he didn't like. He immediately dropped it in the trash can and did another.

As Nancy Crampton said, "Igor is an artist, and a real person. You know who you are working with, and he knows you. He is not a printing machine."

He certainly isn't. His technique for tonal perfection extends straight through the developing process. Unless it is a very complicated picture, he generally holds a large quantity of exposed prints in a paper box and develops them three or four at a time, keeping an eagle eye on each one as he constantly brings the bottom one up to the top. Sometimes he keeps a pitcher of warm water next to the developer, and will dip his finger in it to rub up a portion of the print that should come along faster.

The miracle is that he can do this in different places on four different pictures being developed together. He works with bare hands, careful never to contaminate his solutions.

In developing the print of himself and Andre Kertész, he had already done a lot of burning-in. But as the print came up in the developer, he decided the detail outside the window should be stronger so that it would not disappear into the white border. When the main part of the print came up to his liking, he dunked it in the stop bath as far as the window line. With developer still on the rest of

the print, he rubbed it gently with his fingers until there was enough outdoor detail to satisfy him. He then dropped the rest of the print into the stop bath, and then moved it to the hypo where he did some final bleaching to balance his head tone with Kertész, and to bring up sparkle in his shirt and detail in Kertész' suit.

Igor does a lot of hand agitation of his prints in all the chemicals because he finds it speeds the process. He also turns prints both face up and face down, constantly changing them so they get fresh solution.

In the hypo, the print gets its last chance for sparkle, openness, and contrast. Igor agitates the print gently but constantly for maybe half a minute in the hypo and then turns on his viewing light, a 25-watt bulb in a shielded reflector that shines right down on the print.

He scans the print totally in the hypo for possible blocked-up shadows, faces that need opening up, dark areas that lack detail because the negatives were what you or I might call "impossible," or other dark spots that are too heavy in spite of the exposure control.

These are all problems that would incline me to throw out the print and start again. I learned from watching Igor that I would be wasting my time.

He is now ready for a delicate touch of bleaching. He uses a little plastic dropper bottle of diluted ferricyanide bleach on wet absorbent cotton. He keeps a cotton swab and different sizes of cotton balls in the sink next to the hypo, and automatically picks up the right one. "Here," he'll say, "let's open up this face a little." He adds some fresh bleach to a swab, blows or rubs the hypo off the surface, and delicately brushes the tiny face for a second. Back into the hypo. If he likes it, fine. If not, another touch of bleach.

Sometimes with pictures from very old, faded negatives or very old, dense negatives, or somebody's poorly made copy negatives, the Igor Bakht bleach technique makes the whole picture. "Watch," he said, working on a famous old masterpiece printed from an "impossible" blocked-up copy negative. He then proceeded to bleach different parts of the picture individually until the whole print had tonal separation and sparkle that no longer existed in the copy negative.

Igor's print-drying methods are not totally mechanical, either. His contact prints are the usual single-weight 8½x11 glossy, heat-dried on a commercial rotatory dryer. But there similarity to all other

labs ends.

He prefers air drying for all his double-weight prints. At the end of a day's printing, the prints are laid out on paper, face up all over the finishing room. In the morning when he comes in he runs them quickly face down through a moderately warm dry-mounting press. The prints are beautifully flat. And that's that.

A lot of people have said a lot of florid things about Igor Bakht's virtuosity. After watching him work with the same prosaic materials available to all of us (Dektol developer, regular 1:2 dilution; glacial acetic acid stop bath; regular hypo—all constantly fresh!) I would say that he is not just "master of his craft," "a superb technician," "a reader of minds." He is all of those things. And he is also *inspired*. A one-man *tour-de-force*.

I have often been told that he is one of the last of the great European craftsmen. Actually, Igor's father was Armenian and the family grew up in Teheran! Which may be one of the keys to his phenomenal talent. His father was a photographer in Teheran, specializing in life-size portraits, in quantity.

"I resented photography then," Igor said recently, "because my father was a photographer. But I had the run of his studio and I suppose it was a fantastic observing ground for me. I remember when I grew old enough my father used to give me huge sample prints to work on. I would kill myself making maybe six prints of the same negative. My father would look at them and without a word he would tear them in two and walk away. You can *imagine* how I felt. Wasting all that *big* paper! So I would start all over again, rebelling all the way!"

Recently George Cserna, the architectural photographer, was comparing Igor Bakht's talents and sensitivity with today's generation of young people, some of whom he teaches at the School of Visual Arts. "Igor's education and background and travel have given him a sensitivity to the whole world. Maybe he hasn't been *everywhere*, but he *reacts* to everywhere. He is equally at home with pictures of IBM or the Old South, or India. Igor *listens* to what I tell him and picks it up. I print a lot myself, but he helps me when I am in a jam. Often I give him pictures without telling him *anything*. If it is a matter of cropping, or accenting, he will print it as he sees it and he will usually be right.

"Rarely can you find that kind of sensitivity in today's kids," Cserna said. "Sometimes students are able to learn, but basically they have no background, they have no taste. I send them to muse-

ums, and some of them go and some don't. You get this cultural darkness. Igor, on the other hand, is full of light. He senses the world. But how do you open the world to someone who only knows the Bronx? How do you make more Igors?"

It is hard to say. Maybe today's young people feel cut off. Maybe they cut themselves off. Maybe when Igor was their age he, too, felt cut off. Today you would never be able to guess.

On the phone or in person, Igor Bakht greets his clients with warmth and cordiality and interest. A few people complain that he doesn't do this or that. For instance, he doesn't number or store negatives. He doesn't pick up and deliver or mail. He doesn't print larger than 20x24. He doesn't stock special papers on orders for less than 500 prints. He's not fond of toning, though he'll do it. And of course, you have to wait your turn, for everything from developing and contacts to prints.

Why is he so sought after then? Perhaps Henri Cartier-Bresson put it best and most succinctly: "There is a *rapport* between us. That is all."



DAYLIGHT DRUMS

continued from page 40

(Centigrade scales are on the reverse side) and room ambient temperatures ranging from 55 F to 90 F. Not all of the combinations will work, but this little device is self-contained and eliminates the need to hunt around for a straight edge that a normal nomograph requires.

UNICOLOR/Unidrum II Daylight Color Print Processors (8x10, 11x14, 16x20)

At one time, this firm, too, sold Simard's drums. Unicolor, like Beseler, had to design a drum of their own after giving up the Simard line. Necessity being the mother of invention, Unicolor came up with an interesting and innovative feature for their horizontal-type drums that is quite different from all the rest. The Unidrum II models have a bayonet-type cap closure that is very easy to use in the almost total darkness in which all such devices are loaded. I prefer this cap-closure design to any of the others available.

The tanks themselves are ribbed on the inside walls and have three sets of fixed flanges, in the case of the 11x14 and 16x20 drums, and two sets on the

8x10 drum. The 8x10 drum will accommodate one 8x10, two 5x7s, or four 4x5s. The 11x14 takes one 11x14 or two 8x10s, the 16x20 takes a single 16x20, two 11x14s or four 8x10s. No print separators are supplied for these drums, so their use for processing more than a pair of prints at a time is not one I can recommend (I found that prints butting on one another in the same set of flanges tend to overlap during processing).

The fixed flanges are, perhaps, a bit harder to clean than the removable types. Print washing can be carried out in these ribbed drums. Outer dimensions are: 8x10 (12 cm), 11x14 (14.4 cm). The 16x20 drum is formed by cementing a pair of 11x14 tubes back-to-back. Prices are: 8x10, \$19.95; 11x14, \$29.95; 16x20, \$39.95.

UNICOLOR/Uniroller

This was the first motor-driven print-processor agitator available in the U.S. While it has some competition in today's market, it is still the only motor base that can be used with any drum without concern over the drum's being walked off the base during processing. The reason the Uniroller doesn't walk drums toward either end seems to be its unique mode of drum agitation. This device is designed so that it rotates a drum in one direction for 3½ seconds and then reverses its rotation and turns the drum in the opposite direction for the next 3½-second period. It continues to reverse itself for as long as it is left turned on. This abrupt reversal combined with the machine's modest drum rotational speed (21 rpm for the 8x10 and 18 rpm for the 11x14 and 16x20 Unicolor drums) seems to provide the proper agitation for consistently well-processed prints—at least it always has in my experience. The unit is supplied with a three-prong plug (for 110-volt a.c. power), but even so I avoid using it in a sink whenever possible. The Uniroller lists for \$59.95.

That's it . . . the lot of them. There may be a few similar products I have overlooked, but if there are their omission here simply reflects my ignorance of their existence, not any feeling on my part that they are not up to the standards of the units mentioned. All of the processors I have described will work. They are all capable of giving you first-rate color prints if you will learn to use them properly and with tender loving care. It's your choice.



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each in New York and Paris) are supposed to guide the operation even though they can't be there much of the time. The photographer-members, as proprietors, set the operating policies.

"Any strong manager doesn't want to be run by 24 bosses," comments a former Magnum officer, "and when the members take over, it's the inmates running the asylum. But somehow we blunder on and make it work . . . at terrible cost."

The organization's staff has had its share of misfits and gifted individuals—two categories which, especially at Magnum, are by no means mutually exclusive. Some have been discovered sooner; more are found out later. If an employee fails to perform or irritates too many members, it is suggested to him that his unquestioned talents might be better utilized elsewhere.

After John Morris departed as executive editor in 1961, he was followed by Gedeon de Margitay (now with Time-Life) and Charles Roth, who as international director guided the organization's offices in both New York and Paris. The senior staff now consists of Lee Jones, editor; Joan Liftin, new director of the picture collection; and Paul Gauci, controller.

Lee Jones was picture editor of *This Week* before she came to Magnum 15 years ago. Much of her time is spent with photographers, developing concepts and trying to match their special interests with assignments. The work is now more industrial than editorial.

"Industrial work enables the photographer to move around," Jones points out. "Gone are the days when *Life* or *Look* could be persuaded to send Magnum photographers abroad." Now most of the travel results from industrial and advertising assignments. While in a foreign country, a photographer may linger to do a project that interests him—on speculation. The reverse can also occur. Last year, Dennis Stock was making photographs for books in Japan; while there, he received assignments from Mobil, Crocker Bank, Bristol-Meyers, and Burroughs.

"A vital part of the photographer's job is keeping in touch," says Jones. "I have to know where they are, what they are doing, and—perhaps most important—what they want to do."

In its early years, Magnum sometimes sold itself as a unit by arranging for a group of photographers to work on a sin-

gle subject in various locations. This was possible because the work of few photographers was familiar to editors; as a result, photographers were often chosen on the basis of availability. At present, nine-tenths of all assignments are based on the quality of a specific photographer's work.

For example, if a client wants a color photograph of a blast furnace in the Ruhr, Lee Jones checks to find which Magnum members are available for the assignment. She then sends their portfolios to the client—a slide tray or sample annual reports. The client chooses

the photographer whose work fulfills his special requirements.

When a photographer ships film to New York, he notifies the office by cablegram (name of the airline, flight number, and waybill number). Then Ernie Lofblad, head of the traffic department, takes over. If there's an indispensable man at Magnum, it's Lofblad, who was formerly a production coordinator at *Life*. He receives the film, gets it processed, has the photographer check the transparencies or contacts, and sends the pictures to clients.

When a shipment arrives at Kennedy

MAGNUM PHOTOS, INC. Chronology

1947

Incorporated in New York (May 22). Directors appointed at the first annual meeting were: Rita Vandivert (president); Robert Capa, Henri Cartier-Bresson, David Seymour, George Rodger, and William Vandivert (vice-presidents); and Maria Eisner (secretary-treasurer). Capitalization: \$2,800.

1948

William and Rita Vandivert resign. Maria Eisner becomes president.

1949

Werner Bischof and Ernst Haas join.

1950

Inge Bondi joins staff.

1951

Corporate shares increased to 500. Eve Arnold, Erich Hartmann, Erich Lessing, and Dennis Stock become members. Maria Eisner (New York manager) resigns.

1952

Burt Glinn joins

1953

John G. Morris appointed executive editor. Elliott Erwitt, Inge Morath, and Marc Riboud join.

1954

Werner Bischof dies in Peru (May 16). Robert Capa dies in Indochina (May 25)—succeeded as president by David Seymour. Cornell Capa joins.

1955

W. Eugene Smith joins. Magnum photographers are credited with 14 percent of pictures in "The Family of Man" exhibit at The Museum of Modern Art, New York.

1956

David Seymour dies at Suez (Nov. 10)—succeeded as president by Cornell Capa.

Magnum Group Exhibition, Photokina, Cologne. Rene Burri becomes an associate (member, 1959).

1958

Bruce Davidson becomes an associate (member, 1959).

1960

Elliott Erwitt becomes president. Lee Jones joins as assistant editor. Corporate shares increased to 1,000. "The World as Seen by Magnum Photographers" opens at Smithsonian Institution, Washington, D.C. (opens in New York

May 11, 1961; also seen throughout U.S. and in Europe, Japan).

1961

John G. Morris resigns as executive editor, becomes consultant.

The First Hundred Days (with photographs by Magnum) published.

1962

Creative America (with photographs by Magnum) published by Ridge Press.

1963

Charles Harbutt becomes a member.

1964

Magnum Films is organized as a division of Magnum Photos.

Peace on Earth (with photos by Magnum) published by Ridge Press

1965

Wayne Miller elected president. Costa Manos joins.

1966

Henri Cartier-Bresson resigns active membership, becomes a contributor. Elliott Erwitt elected president (to 1969).

1967

Ian Berry, David Hurn, Marilyn Silverstone, and Burk Uzzle become members.

1968

Bruno Barbey and Don McCullin become members.

Gerald Rosencrantz joins as editorial researcher; (director, Magnum Picture Collection, 1969-75).

1969

Charles Harbutt elected president (to 1972).

Don McCullin resigns.

1970

Paul Gauci becomes controller. Office moves to 15 W. 46th St., New York.

1971

Philip Jones Griffiths joins.

1972

Burt Glinn elected president (to 1975). Leonard Freed joins.

1973

First book published by Magnum: *American Landscapes* by Burk Uzzle.

1974

Paul Fusco, Mark Godfrey, Josef Koudelka, and Gilles Peress become members.

Magnum does 51 corporate annual reports.

1975

Marc Riboud elected president; vice-presidents: Erich Hartmann (New York) and Erich Lessing (Europe).

Joan Liftin named director, Magnum Picture Collection.

Airport, Lofblad notifies a brokerage agent who clears it through customs and sends it by messenger to the Magnum office at 15 W. 46th St. Sometimes the shipment arrives four hours after the plane lands, or even sooner if a crew member or passenger has been talked into carrying the film. Kodachrome is sent via a messenger service to a pickup point in Manhattan where trucks take it to the Kodak processing plant at Fair Lawn, N.J.; the transparencies are returned in as little as seven hours. On rush jobs, Ektachrome is processed by Berkey K+L. A shipment from England, with pictures of civil strife in Ireland, arrived at Magnum's office at 9 p.m. one night and was processed in less than four hours. Lee Jones edited the film and *Newsweek* picked it up at 9 a.m. Most of the black-and-white film is processed by Raffi, a laboratory down the street. If necessary, contact sheets can be ready within two hours.

Financial matters are supervised by Malta-born Paul Gauci, the controller and administrator. (He and Howard Squadron, Magnum's legal counsel, are the only non-members who attend all sessions of the annual meetings.) During 1974, the budget of the New York office was almost half a million dollars. The 21 employees drew salaries totaling \$18,000 per month; processing and prints cost about \$10,000 monthly and messenger service, \$500. Cables and telexes sent from New York (MAGNUM-PHOTO) and Paris (FOTOMAGNUM) cost an average of \$1,000 per month. The Paris office, now located at 2 Rue Christine, is headed by Anna Obolensky, assisted by Steve Ettlinger and 13 staff members, 3 of whom are part-time.

Each photographer gives part of his gross earnings to the cooperative: 30 percent for assignments they themselves originate; 40 percent for assignments obtained through Magnum; and 50 percent on stock photo sales. Several members gross over \$100,000 per year; others have billings that fall below \$10,000.

An important source of Magnum's income is its picture collection. A comparatively small operation a decade ago, it was greatly expanded by Gerald Rosenkrantz, who directed it for six years. In the files are hundreds of thousands of color transparencies and uncounted black-and-white images.

In the early days, each photographer had his own file drawer, and if a request came for pictures of Russia, alcoholism, Thailand, or rodeos, the researcher would have to know which Magnum

member had covered that subject, and then look for the pictures in his file. Today, the pictures are cross-indexed, simplifying the work of retrieval. The researcher merely looks up the code number for "Mental illness in the Soviet Union," "Folk arts in Britain," or any other subject, and gets the file containing pictures on that subject.

Much of the stock material is used in textbooks (during a recent week, the staff supplied material for six). Following is the want-list of one publisher:

1. *Greek men drinking (not in short skirts).*
2. *A cold-appearing Eskimo.*
3. *Boy eating an apple.*
4. *Someone squinting in bright sunlight.*
5. *A dramatic picture of William Buckley speaking.*
6. *A modern artist or sculptor at work.*

Received on Tuesday, the request specified: "Need Fri. morn."

When a picture request is conceptual rather than specific, the staff engages in mutual brain-picking. One recent afternoon a publisher's researcher, who formerly worked at Magnum, came looking for illustrations for a textbook dealing with cross-cultural responses to specific stimuli. As Magnum staffers bounced ideas around the conference table, these suggestions were made:

"Mourning garb in some parts of the world is black, in other areas, white. Maybe we have photos showing both."

"In some countries, children like to play with snakes—in other places, they hate 'em."

"In the U.S., you get a handshake; in France, a kiss on the cheek."

"Woman's lib was marked in the Middle East by removing the veil; in America, by burning the brassiere."

A researcher from Time-Life Books needed a picture for the opening of a book section dealing with stress. The staff discussed the problem; should the photo show students taking an exam . . . a diplomat making a plea at the United Nations . . . President Nixon at a press conference? The researcher was handed the *Emotions* file, which includes pictures made during wartime and also stress-relieving situations, such as an alternative life-style group in Arizona.

Calls for stock pictures in textbooks reflect the trends of the times. In the 1960s, there was a demand for photographs of blacks in all kinds of occupations. In the 1970s, the call is for women in non-stereotyped positions—as a doctor, pilot, or even plumber.

A publisher's researcher seeks photos



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to illustrate two religion-oriented books for the 2nd and 4th grades. The pictures must be in color, vertical and represent a variety of races. They must also include handicapped individuals; the objective is to show that any child can lead a normal life. The desired pictures included: a youngster's birthday party; South American shepherd and his flock; child listening to another's troubles; priest walking and talking with children; child caring for some sort of animal; child engaged in some aspect of the arts.

Magnum supplied what it could from stock and arranged for a photographer to shoot the remainder.

Unusual picture requests are routine. One researcher needed "an alcoholic—not the rummy type." Another wanted "an elderly bumblebee." But how to determine a bee's age? (Clue: the fuzz on a bee's hind legs wears thin with age.) Magnum couldn't supply *that* one.

When a picture request is received, a numbered order sheet is filled out with the client's name, researcher's name, and a list of subjects wanted or concepts to be illustrated. Since the charge for the photographs depends on how and where the pictures are published, additional data is included for the billing

department: *Use*: text, trade, hardcover, softcover, encyclopedia, yearbook, magazine, house organ; and *Placement*: inside, cover, unit opener, other. If the picture will be used for a brochure, additional data must be supplied: promotional or non-profit; size, distribution. For advertisements, the number of times the ad will run in national or local publications must be specified.

Then a picture researcher (either the publisher's or a staff member) searches the files. The selected pictures are checked out on a consignment sheet that lists the slides and/or photographs with the photographers' names. The client is obliged to render a decision or return the material within 21 days.

On a typical day, more than 1,000 images (slides and/or prints) are sent to clients. Almost all are returned, sooner or later, but on occasion slides *have* been lost. This happens infrequently, possibly because the consignment sheet states that a charge of \$1,500 will be made for each lost transparency. Magnum has collected as much as \$2,500 for a lost transparency, and over \$50,000 after a client failed to return a batch of slides.

Some of the stock black-and-white

photos have been reproduced more than a hundred times. Among the best-sellers are Marc Riboud's picture of a girl with flower confronting soldiers with fixed bayonets at the Pentagon, Robert Capa's dramatic shot of a Spanish infantryman, and Elliott Erwitt's appealing photograph of his ex-wife and baby.

The classification, filing, and retrieval of material for the Magnum Picture Collection is a demanding job for which there has never been a dearth of applicants. Job candidates are handed two pages of explanation about the cooperative:

"We are a small organization and a comparatively unstructured and flexible one. But we are a business, albeit a somewhat reluctant one, and we expect ordinary business protocol to prevail. We encourage close relationships between the photographers and staff, but during working hours we expect you will be doing your job and not discussing your aesthetic of photography with Bruce Davidson . . ."

The work, applicants are informed, "will assuredly not always be exciting. If you are not tolerant to some degree of this kind of repetitive work, perhaps you may be happier elsewhere. On the other hand it can be a stimulating place to be . . ."

Candidates are given a 50-question quiz that begins:

What is Abu Simbel?

Who is Erik Erikson?

A laser results from the electronic amplification of _____.

Where might you find a photograph of Podgorny?

Masai are found in _____.

If, after this, the applicant is still interested, he is given a magnifying glass and a contact sheet with 36 assorted 35-mm images. He then selects the images appropriate for books and magazine articles on subjects ranging from jazz and suburban behavior patterns to ethnic traditions in America and land use. To complete the test, the candidate must also select any frame and write a caption suitable for a high-school text.

An editor who spent considerable time in the Magnum office characterized its atmosphere as "a sort of charming sloppiness" that goes with hippies and communes. The wearing of shoes, for example, seemed not to be mandatory. Photographs by members adorn the walls, even in the men's room, where a picture of micturating males hangs above the urinal.

Augmenting its original concept—photo-reportage for editorial use—Magnum



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The New Rollei

is deeply involved in advertising and industrial work, book production, exhibition planning, and still photography for motion pictures. As picture markets changed, so did the group's dominant style of photography. In the classic type of photo-reportage, exemplified by Cartier-Bresson, the human situation is viewed through a candid lens. Never posed, the pictures are usually made outdoors or by available light. It was a far cry from Cartier-Bresson and his Leica, interpreting people and places as he found them, to the Magnum members who photographed factory operations and corporation executives for annual reports. With the use of intricate lighting equipment and assistants, spontaneity deferred to sales promotion. Aside from the techniques used, the results differed in kind; whereas much of the photojournalism had lasting significance, the pictures in each annual report were expendable the following year.

To explain this change of direction, a member comments: "Magnum has not gone over to commercial photography. Commercial photography has gone to Magnum . . . Photography, like the production of highly talented people in any other field, is a commodity—and thus salable. Advertising agencies, industrial concerns, commercial groups, banks, etc., looking for some way to express what they had to say, and not finding it among the ranks of ordinary photographers, began to turn to the highly skilled, highly paid and highly individualistic photographs of Magnum . . ."

In another sense, the more things change at Magnum, the more they remain the same. Elliott Erwitt, who served as president longer than any other member, maintains that the basic concept—to be a free-lancer with group support—remains unchanged. "Our members do whatever they want to do . . . but the market has changed, so now we do different kinds of work."

Erich Hartmann notes that "Magnum is still a business that is operated for the benefit of its members, but we have tried to adapt the organism to its changing environment. Our cooperative consists of individuals; they grow, and in the process sometimes change their goals."

The long shadows of Bob Capa, Werner Bischof, and David Seymour still fall on Magnum, although the glamor of the photojournalistic tradition seems to have faded with the success of civil rights, the end of the Vietnam war, and post-Watergate cynicism. If young photographers were less concerned in the 1970s with freedom marches, demonstrations, and

confrontations, the reason was obvious: there were fewer of them. When the last U.S. troops came flying home from an unwon war, the upcoming generation may have become rebels without a cause. Looking inward for personal satisfactions, many found subjective images. They also found new means to present their work: slide sets, portfolios, self-published books. In the 1950s, ambitious youngsters wanted to roam the world for *Life*, *Look*, or *Magnum*, but most of the new generation seemed to be studying themselves rather than the world out there.

This was partly due to the photographic training available in colleges. Many of the teachers knew or cared little about photojournalism; they were more intent on processes than on people. Techniques like gum-bichromate and silk-screen intrigued more students than did humanistic pictures taken from life. "Art" reared its long-haired head, commensurate with the tonsorial predilections of its young practitioners.

In the 1920s, an approach known as *Neue Sachlichkeit* (New Objectivity) provided a different way of photographing commonplace objects, often in close-up. A half-century later, the New Subjectivity caused photographers to concentrate on their feelings rather than on their surroundings. As might be expected, their yen for Zen led to contemplation—sometimes excessive—of their own and other people's navels. As a result, by the 1970s, Magnum—at least in America—held little attraction for college-taught photographers.

Furthermore, some of the formerly "concerned" photographers of the older generation became more concerned with income and domestic problems than with social issues. (With a mortgage to pay off and a child or two to educate, it was natural for charity to begin at home.) Even so, between industrial assignments several Magnum members became involved in personal projects such as books and marketing exhibition prints. Fame was still the spur, but now the horse was of a different color; photographers formerly on the front-line of social strife settled into comfortable affluence.

One of its members has called Magnum "a management organization for unruly photographers." If so, it seems to serve them well, for it relieves them of the task of talking money with editors and art directors. From the start, the cooperative emphasized that photographers should retain the rights to their pictures. "It's the skin off our eyeballs,"

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said Cartier-Bresson—a remark that sounds like something borrowed from Bob Capa.

For many years, publishers maintained that payment for an assignment included residual rights to the pictures. Magnum opposed this view, even when its billing at *Life* nose-dived in one year from the \$100,000-range to one-fourth that amount. In 1967, the American Society of Magazine Photographers (now known as ASMP—The Society of Photographers in Communications) took a firm stand on the matter, with Time, Inc. as a test case. The company finally recognized the principle of residual rights, partly because of unremitting pressure from Magnum.

As for rates, Magnum's approach has always been that since its members are the best, they *deserve* the best. The ASMP day rates (\$100 starting in 1951, \$150 in 1966, and \$200 in 1972) were widely disregarded—but not at Magnum. The staff people who negotiate assignments constantly push to get more than the ASMP minimum—and often they succeed.

Magnum's existence contributed to the development of the "star" system in photography. Prior to World War II, few photojournalists were "names"—and of these, almost all were *Life* staffers. By the 1950s, most "star" photographers were affiliated with either *Life* or Magnum. Member Burt Glinn recalls: "When I joined in 1952, working for *Life* or *Look* was like saying today that you're from NBC or CBS News." Membership was considered a mark of merit. The group's influence was enhanced by Magnum executives who created ideas for editors, thus helping them to do their jobs better. Today, however, some observers believe that the cooperative's influence as an *organization* has lessened, though individually its members are well-known.

During the annual membership meetings, the feeling seems to be that anyone who remains calm during all the confusion simply doesn't *understand* the situation. When the clan gathered this year, 16 of the 24 members were present, but the absentees were represented by proxy. Barbey was in Iran; Berry, Hurn, Griffiths, and Silverstone were in England; Freed in either England or France; Koudelka in France or Spain; and Stock "somewhere in Europe." The normal amount of yelling and screaming is said to have occurred, somewhat in the style of a family fray. Maybe that's why the members look forward to getting together every year.

Considering its many internal squab-

MAGNUM ROSTER

Members

Eve Arnold
Bruno Barbey
Ian Berry
Rene Burri
Cornell Capa
Bruce Davidson
Elliott Erwitt
Leonard Freed
Paul Fusco
Burt Glinn
Mark Godfrey
Philip Jones Griffiths
Charles Harbutt
Erich Hartmann
David Hurn
Josef Koudelka
Erich Lessing
Costa Manos
Wayne Miller
Gilles Peress
Marc Riboud
Marilyn Silverstone
Dennis Stock
Burk Uzzle

Associates

Robert Azzi
Alecio de Andrade
Richard Kalvar

Name Photographers

Micha Bar-Am
Michelangelo Durazzo
Jill Freedman
Abigail Heyman
Hiroji Kubota
Danny Lyon
Jean-Paul Perrault
Sepp Seitz
Alex Webb
Bernard Pierre Wolff

Contributors

Henri Cartier-Bresson
Ernst Haas
Inge Morath
George Rodger

bles, what holds Magnum together? "It's a strange kind of permanent glue," says Lee Jones. "Most photographers feel they can make better photographs if they use Magnum as a base. They give one another a kind of mutual support."

Years ago, George Rodger recalled that Magnum "came somehow from the barren hills, like a spring of clear water, and flowed down into the plain which was parched and thirsty for what we had to offer—news of a world of men who, for years, had been isolated from one another by war and the brainwash of propaganda. Then, through the years, as new members joined us like tributaries, the main stream swelled to become a river. In times of drought, it shrank to a precarious trickle. In spite, it overflowed its banks and was uncontrollable. It seldom flowed quietly."

In its vintage years, the Magnum label represented photojournalists who roamed the world and examined mankind with that most sensitive of recording instruments, the camera. In its mid-years, the vintage matured, even as it was replenished by new talent. Today, Magnum is new wine in an old bottle. The name of the team remains, even though some of the members have changed.

Magnum itself has changed with the times, the market it serves, and photographic techniques. But regardless of how pictures are produced, marketed, reproduced, or distributed, their quality depends on the skill of the photographers who make them. Those who have belonged to Magnum rank among the best.

B&W PAPER PRIMER
continued from page 56

the photographic statement. Each individual's taste will govern his preference.

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- 17—Topcon line catalog fully describes the Topcon DM motor camera and the electronically controlled Topcon IC-1 models with interchangeable lenses and accessories. PAILLARD INC.
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- 24—New 1976 Tripod Catalog from Welt/Safe-Lock, Inc. points out the many patented features of their tripods, dollies, lightstands, background supports and close-up equipment with illustrated suggestions for shooting in unusual locations. WELT/SAFE-LOCK, INC.

25—Beautifully illustrated full-color brochure on Vivitar Automatic Tele Converters. Includes sample color photos to show the effect obtained with each model. PONDER & BEST INC.

26—An exceptionally useful full-color brochure describing and illustrating the effect obtained from Vivitar Filters for color film, Vivitar filters for black and white film, those for both, plus Vivitar special purpose filters. Includes recommended film type, lighting, f stop increase, and lists applications. PONDER & BEST INC.

27—Handsomely illustrated four-color brochure on the Vivitar Bellows, Slide Copy Attachment, Macrophoto Stand, Close-Up Lens Set, Macro Adapter, Automatic Extension Tubes and the Vivitar Microscope Adapter. PONDER & BEST INC.

PROJECTORS, SLIDES & SCREENS

28—"Kodak Carousel Projectors (A-3-1039) Full-color brochure that illustrates and describes the full line of dependable Kodak Carousel projectors, accessories, and projection lenses. EASTMAN KODAK COMPANY.

29—Six page folder describing different models of Bell & Howell compatible super 8 and regular 8 movie projectors available from BELL & HOWELL/MAMIYA COMPANY.

30—Six page folder describing the Bell & Howell Slide Cube™ cartridge system that permits the compact storage of 2x2 1/4" slides in about 1/4th the space required for bulky round trays. Describes the features of five different models of Slide Cube™ projectors and accessories available from BELL & HOWELL/MAMIYA COMPANY.

31—Projection Screen Selector in a colorful folder presents complete line of Da-Lite Slide and Movie Screens, shows what size screen to choose. DA-LITE SCREEN COMPANY.

32—Brochure describing Automatic Electric operated slide and movie projection screens, giving information on all sizes. DA-LITE SCREENS.

DARKROOM EQUIPMENT

33—New 36-page brochure on enlargers, darkroom items, tripods, unipods, lighting equipment, copy stand and lights, illuminated slide copier. TESTRITE INSTRUMENTS CO.

34—Premier Equipment Catalog lists over 70 items available for Darkroom use. PHOTO MATERIALS CO.

35—A six page folder featuring America's finest line of Enlarging Easels for prints with borders, borderless prints and repeating easels to fit all enlargers. SAUNDERS PHOTO/GRAPHIC INC.

36—New Leedal brochure describes a new line of amateur darkroom items. It includes complete information and prices on an economy sink, water control, thermometer, water filter and tray line. LEEDAL INC.

37—Soligor/Jobo introduces the "darkroom source". Tanks, reels, film loaders, washers, graduates, paper safes, etc. Amateur and professional equipment for processing black and white or color films. AIC PHOTO INC.

38—Illustrated brochure describing the key features of Vivitar Bigmouth Developing Tanks, Developing Trays and other Vivitar Darkroom Accessories. PONDER & BEST INC.

39—Brochure on new Gralab Darkroom Timer. DIMCO-GRAY CO.

40—Brochure on new procedure "O-Fix". Add Orbic Bath to fix. You only fix for 2 minutes instead of 10 minutes with 10-15 minutes wash you will obtain archival results. TKO CHEMICALS.

41—Informative bulletin describes "automatic" (Two Bath) film development and its advantages. Step by step instructions for use. EDWAL SCIENTIFIC.

42—32 page illustrated and descriptive darkroom catalog. BOGEN PHOTO CORP.

43—The Illumitran 3 catalog describes a major breakthrough in color slide duplication. BOGEN PHOTO INC.

44—Brochure and test reports describing the professional use of the DSA/SENTRAC Rapid Roll Film Dryer. DSA/Phototech Inc.

45—Information describing line of plastine film and print preservers to file your negatives. RPS PAPER PRODUCTS.

MISCELLANEOUS

44—Hahnel Super 8 and 16mm splicers and Super 8 editor brochure. AIC PHOTO INC.

45—"Photo Books from Kodak" (A3-75). A color folder describing 48 up-to-date publications on picture-taking and darkroom techniques for both beginners and advanced amateurs. Includes prices. EASTMAN KODAK CO.

46—Free catalog of over 2,000 tools, supplies and materials for photo specialists, technicians and hobbyists. NATIONAL CAMERA INC.

47—Free color brochure describing career training in camera repair and service. NATIONAL CAMERA INC.

48—Literature describing technical manuals, books, and camera reports available from NATIONAL CAMERA INC.

49—Free sample copy of bimonthly magazine for phototechnologists. NATIONAL CAMERA INC.

1—Guide to Fine Photo Equipment describes Ascor electronic flash systems, Gossen exposure meters, Kowa Super 66 2 1/4" SLR system, Minox ultraminiature cameras and accessories, Omega and Chromega enlargers and processing aids, the Rapid Omega medium-format system, Rodenstock taking and enlarging lenses, Sunpak compact electronic flash units, Tamron automatic SLR lenses, and Zero-Halliburton aluminum camera cases. BERKELEY MARKETING COMPANIES.

54—Sixty-six page, illustrated booklet includes details on entire line of Canon cameras and accessories. CANON USA INC.

55—Hasselblad is offering a special technical bulletin on press photography illustrated and written by working professionals from all parts of the world. PAILLARD INC.

TO: 35MM PHOTOGRAPHY
VOID AFTER APRIL 29, 1976

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PHOTOBOOK *Sampler*



WHO NEEDS PARKS? Edited by Baruch Katz, available from Crossroads Gallery, 2639 Broadway, New York, 10025, unpagged, soft cover, \$4.

Who needs parks? We all do, and this book is graphic testimony of that yearning against the gas-guzzling automobile that not only does not need parks but appears to want us to do away with them by surfacing the world with smooth, shockless, speedy concrete. Concrete gray may be much more up-to-date than 19th century green, but the people of New York City's West Side reached a point where they said "Stop!" to alleged progress with a visual demonstration within the covers of this book. "We need parks," they shouted through voice and eye; and the results of the campaign somehow got through to the people on the street and their representatives who viewed these photographs through a unique example of the usually empty phrase, power to the people.

Let's start at the beginning. Riverside Park in New York City is a slim finger of green that caresses the Hudson River as it flows down to meet the Atlantic. Long a haven for those beset by the maelstrom of the big city, it was under threat by a state senate and assembly that wanted to make portions of it a super (are there any other?) highway. Many other roads were around to provide means for the cars to get from north to south, but the powers that be felt that yet another ribbon of concrete to the Big Apple was essential.

For the record, I live within the grace of Riverside Park and I assisted Baruch Katz slightly in selecting some of the

images in the book. I don't think that disqualifies me because, more than ever, I was in the middle of the controversy. Also for the record: I do not own a car, though I possess a driver's license.

Baruch Katz, director of the Crossroads Gallery at 96th Street and Broadway, was impressed by the impotence of the rallies and speeches and handbills and all the other efforts that rarely prove successful these days in our democracy. He thought of photography and its being the voice of the people. It is a language they can understand. Pictures on television and in newspapers do not have frames about them as do pictures in museums. Photography transmits (and at times transmutes) the experience of one to many. So Katz sent out a call for photographs of Riverside Park and conceived a series of outdoor exhibitions that would activate the people walking by as no rally seemingly can any longer.

Bruce Davidson, Arnold Newman, Erich Hartmann, Arthur Tress, Lee Romero, Joel Meyerowitz were some of the "names" that answered the call, but there were also many, many others whose images in the book hold equal place. Leafing through the book, newer names at the bottom of images that rate special notice are Mark Haven, Robb Webb, Raimondo Borea, Michael Gold, Harvey Stein, Roger Caban, Alan S. Orling, Abe Rezny, Janie Eisenberg, and Esaias Baitel.

Thousands upon thousands gazed

upon the photographs and were motivated as never before. They suddenly realized what was being threatened in the name of progress and the price they would have to pay for cutting a few minutes from the trip to suburban Westchester. The suburbanites would still have their green at the price paid by West Side New Yorkers. Even the Bowery Savings Bank and the Kaplan Fund came to the financial rescue and so Katz was off to Sid Rapoport, the maestro of the offset press, to print a book of the exhibit. And Sid came to the rescue with advice and cut-rate costs, but not cut-rate quality.

Who Needs Parks? asks and answers a question. From the introduction by Henry Hope Reed to the unfolding of small, intimate scenes that the cameras of these photographers have caught, it becomes clear that even if we do not live on New York's West Side, we all need parks as much as we need Social Security, paid vacations, and a beer or two at night to unwind from the storm of the day. The pictures depict all sorts of people under all sorts of circumstance and climate making the most of the sliver of respite along the river; from jogging in summer to sledding in winter; from singing to just walking; from children to elderly people.

"Who needs parks?" The people. And the New York State Assembly and Senate in Albany—whose members received copies of the book—voted to preserve that need. As I sit at this typewriter, I realize that pictures can speak louder than words.



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